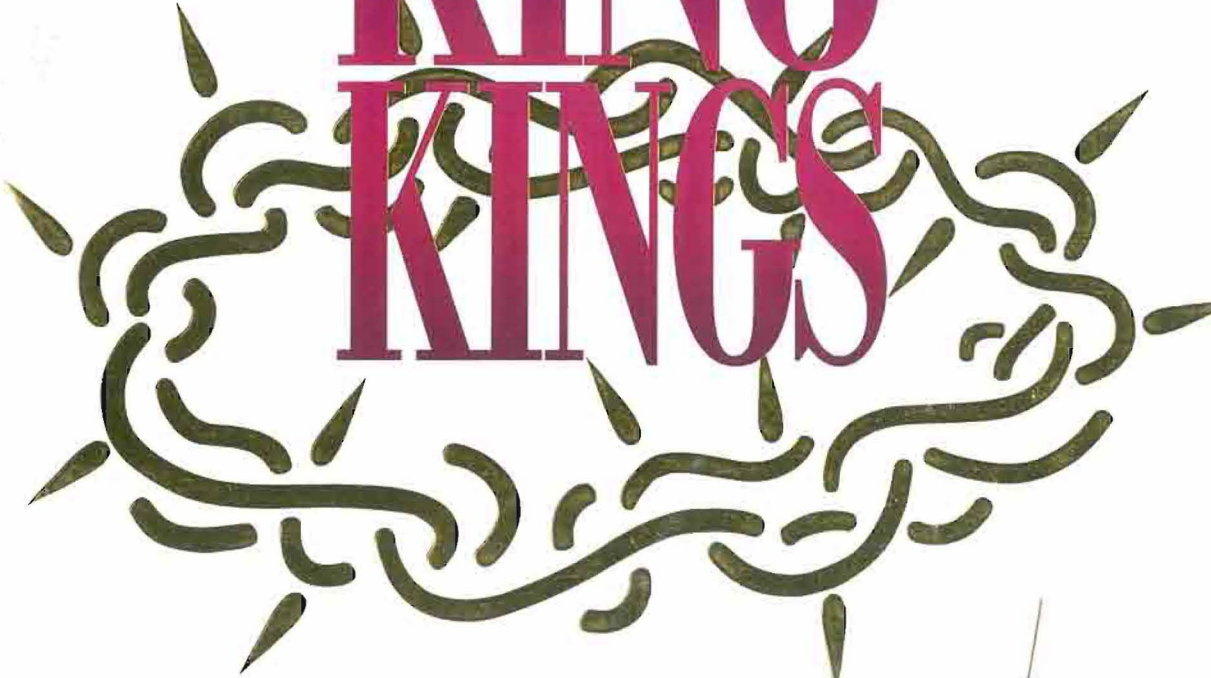


Who Will Call Him

KING *of* KINGS



AN EASTER MUSICAL

Written by Claire Cloninger

Drama Consultant: Deborah Craig-Claar

Arranged and Orchestrated by Bob Krogstad

WORD MUSIC

Who Will Call Him
KING of KINGS

An Easter Musical
 Written by Claire Cloninger
 Drama Consultant: Deborah Craig-Claar
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Approximate Performance Time: 55 minutes

COMPANION MATERIALS

| | |
|------------------------------|--------------|
| Choral Book | 301 0232 012 |
| Cassette | 701 9280 501 |
| Compact Disc | 701 9280 595 |
| Accompaniment Cassette* | 301 4212 083 |
| Accompaniment Compact Disc** | 301 9280 583 |
| Practice Trax | 301 0046 677 |
| Studio Orchestration | 301 0333 250 |
| Bulletins | 901 8553 018 |
| Poster | 901 8553 026 |

* The Accompaniment Cassette provides two complete accompaniment options: Side One contains stereo tracks only and Side Two is in the "Split-Trax" format (left channel, instrumental; right channel, vocals minus solos)

** The Accompaniment Compact Disc is in stereo format and provides maximum clarity and the truest music reproduction possible.

INSTRUMENTATION

| | |
|-----------------|------------|
| FLUTE | PERCUSSION |
| OBOE | VIOLIN* |
| CLARINET | VIOLA* |
| BASSOON | CELLO* |
| BASS CLARINET | ARCO BASS |
| ALTO SAXOPHONE | RHYTHM |
| TENOR SAXOPHONE | HARP |
| FRENCH HORN 1,2 | |
| TRUMPET 1,2,3 | |
| TROMBONE 1,2,3 | |
| TUBA | |

*simplified parts included

Art Design by The Phillips Agency, Dallas
 Piano Transcriptions and Music Engraving
 by Bill Wolaver and Danny Zaloudik
 Edited by Richard Huggins and Bob Krogstad



This symbol indicates a track number on the Accompaniment Compact Disc. Selecting a given CD track number will start the accompaniment track at the corresponding musical section indicated in the choral book.

WORD MUSIC

Synopsis

As the musical opens, we see the apostle Paul, along with Silas, being judged guilty of blasphemy and treason in Philippi, for which they are flogged and sent to jail. Trailing in the shadows is a slave fortune-teller, Verenia, who only moments earlier was set free of a demonic spirit by Paul, much to the consternation of her master, a purveyor of fortunes-for-money.

In jail, their fellow prisoners question Paul and Silas concerning the kind of "king" about whom they were preaching. The rough-hewn Marcus, their leader, expresses sarcasm that the two preachers follow a "dead" king, one who had received punishment usually reserved for "scum of the earth"—crucifixion. His questions give Paul a platform from which to tell the story of Jesus Christ, while we see many of the scenes from Christ's life come to life onstage.

Hiding just outside the jail, Verenia listens with great intent, compelled to know the Source of the power that set her free. When she is discovered by the jailer, Lucius, she accepts imprisonment rather than banishment, just so she can hear more.

Story by story Marcus begins to see that the King called Jesus regards him just as highly as He does anyone else. Even so, his life of abuse and skepticism steel him against accepting this love. Finally, even his hardened heart cannot resolve logically the story of Christ as the Lamb, slaughtered for him. He is struck by such a love so unconditional, finally declaring his acceptance of and allegiance to the peasant King who died for love. One by one, the other prisoners follow the witness of Marcus.

Suddenly, a tremendous earthquake shakes the prison, breaking open the door. Certain that the prisoners will escape and that he will be executed, Lucius prepares to take his own life. Paul stops him, pointing out that no one is leaving, and shares with him this same Christ. Lucius had secretly listened to part of Paul's accounts, and this final act of trust convinces him to ask Paul how he, too, can know Christ.

As the musical concludes with a triumphant celebration of the physical resurrection of Christ, we are struck by the dual sense of that miracle, seeing before us the evidence of broken, human lives transformed by the Easter love of Christ through the unashamed witness of two believers.

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Notes from the Publisher

There are many outstanding facets to this Easter presentation:

Dramatic focus and a compelling story. This may be the greatest dramatic focus Claire Cloninger has achieved in her many Word musicals. Richly colorful characters, engaging and memorable, move the beloved Easter story along from several unique perspectives, through a story-within-a-story structure (see Synopsis and Production Notes). Members of the audience may well identify with the despondency of the slave girl, Verenia; the cynicism of the thief, Marcus; the despairing monotony of the jailer, Lucius; or the victorious confidence of the apostle Paul. Claire has framed this story within the borders of a Philippian jail, yet also has provided for it to come to life onstage for the audience. With the invaluable contributions of dramatic consultant Deborah Craig-Claar, *Who Will Call Him King of Kings* is a remarkable Easter presentation.

Musical majesty and excitement. Only Bob Krogstad could have brought to this story the theatrical majesty it needed. His orchestral and choral scores of beauty and grandeur grant this work a compelling and inspiring scope, joyous to rehearse and thrilling to hear. His exciting arrangement of the title song, *Who Will Call Him King of Kings*, will linger in your mind and heart long after the musical's conclusion. The transcriptionists have translated his scores into accompaniments that are faithful and playable, yet rich in color and choral support.

Orchestral cues marked. An added bonus in this book is the indication of certain orchestral cues during most of the non-choral passages. These cues will most often relate to those instruments and players usually available to the church orchestra. They facilitate the more exposed musical passages being heard with greater musical definition as well as aural color and interest, for they help the keyboard players avoid doubling those lines (subject to the personnel in the church's orchestra and the director's wishes). As another use for the cues, they could also be assigned to a synth player.

Two script options. There are two script options within this book: the fully-staged dramatization, heard on the recording, and a narrated version, useful for churches desiring a concert presentation. The full dramatization script is interspersed with the music pages. The narrated version follows the music pages. The *Production Notes*, also following the music pages, will be found to be a thorough help to a successful presentation.

Word Music is proud to have been associated with this creative team, deeply thankful for their months of effort. We are equally grateful for the support teams—engravers, transcriptionists, recording talent, and production staff—who brought this musical to its finished state. Mostly, however, we are honored to have another opportunity to present a musical affirmation of the kingship and deity of Jesus Christ. May it be His Spirit that dominates your preparation and presentation of *Who Will Call Him King of Kings*.

WORD MUSIC

From Bob Krogstad

People frequently ask those of us actively involved in the creation of these musicals: "How can you come up with a new approach, especially when you are working from the same story that's been told for nearly two thousand years?"

I suppose the answer is two-fold. In the first place, we honestly never tire of the story, or the good news it proclaims (whether Easter, Christmas, or in-between). Furthermore, when one works with such actively involved Christians as Claire Cloninger, Deborah Craig-Claar, and Richard Huggins, the means of re-telling the story rather "miraculously" unfolds before you. That is not to say that the telling becomes easy, for when you consider all of the perspectives one might take in presenting the story of Christ's earthly ministry, the task is nothing less than formidable. And for those of you desiring something less than a day-long pageant (!), fitting the highlights of Christ's life into a compelling story of less than one hour is a monumental endeavor. All of us have had our favorite moments from the New Testament, and all of us would love to tell that part of the timeless story once again. To the credit of my collaborators, they have grappled with a different, and, I think, unique, approach: telling the story from the perspective of two of Christ's followers, Paul and Silas.

I must express my deep gratitude to the excellent ensemble of caring writers (in lyrics, music and drama) who contributed so generously of their God-given talents in the fresh telling of this story. For the solid support we writers feel from Word Music, my special "Thanks!" And to sweet Claire; spontaneous (and thorough) Deborah; and our persevering executive producer and editor, Richard, my humble appreciation. To once again take the elements of this story, and be able to mold orchestral and choral harmonies and moods to fit the texture of the moment is a great privilege—one I count highly when I'm associated with this team.

To those of you reading this (and who we trust will become a part of this musical and dramatic experience), I can only hope that what is contained between these covers will reach you in a fresh and *vital* way. This story *must* be told; the world *must* hear of our risen Lord! May our attempt at telling this magnificent story bring honor and glory to His name!

From Claire Cloninger

Jesus Christ is constantly in search of the heart that will call Him King. As Brennan Manning says in *The Ragamuffin Gospel*, "Jesus comes for those as outcast as tax collectors and for those caught up in squalid choices and failed dreams. . . ." He comes to His own and so often His own will not receive Him. But to whoever will call Him King and Lord, He gives the power to become a child of God.

This is the story of what happens when a group of outcasts in a Philippian jail hear of Jesus Christ for the first time from two fellow prisoners. The cast includes such colorful characters as a slave girl-fortune teller, a bitter thief, and a blustering prison guard. The action of the musical includes the excitement of a trial before a Roman magistrate, and an earthquake that shakes the prison walls. But the climax of the drama is the event the makes all heaven rejoice: A group of desperate people choose to believe a story that sounds too good to be true, and a dirty prison cell becomes a tiny outpost of God's kingdom!

A playwright could not ask for more exciting characters or events than those found in Acts 16. Knowing that Paul was constantly telling the story of ". . . Christ and Him crucified, . . ." we can safely assume that he was sharing his faith with his fellow prisoners. Perhaps the singing mentioned in Acts 16:25 contained the same ideas (if not the same melodies and lyrics) as the songs of this musical!

I am so thankful for the brilliant arrangements of Bob Krogstad, the creative direction of Richard Huggins and the Word print team, and the imagination and dramatic input of Deborah Craig-Claar. I pray that as you and your choir present this work, many will come to call Him King of kings!

Overture

Original Music
BOB KROGSTAD
Arr. by Bob Krogstad

Broadly, not rushed ♩ = ca. 69

1 NC

Fr. Horn

ff

Opt. tympani only (keyboard sustain Bb)

7 Tpt. Picc.

mf

2 Brighter ♩ = ca. 130

11 Angry crowd entrance begins*

f

* See Production Notes for additional comments.

simile

19

23

With separation

simile

mf

3

37

VOICE: They are troublemakers,
they don't belong here.

VERENIA: You're wrong! These are peaceful men.

mf Trb. *legato* *mp*

They've harmed no one.

ANTONINUS: Quiet slave!
You have no right to speak.VOICE:
The magistrate will decide.

decresc.

43

(crowd reactions)

p

Piano

MAGISTRATE: Quiet! Quiet! ...

pp NC

Who Will Call Him King of Kings

Story and Script by Claire Cloninger

Editor's Note: The Production Notes may be found following the music pages. They will yield many additional ideas that will help make for a successful presentation.

OVERTURE

SCENE 1

At approximately measure 13 of the Overture, a commotion is heard at the back of the auditorium. The characters of PAUL and SILAS are being dragged up the aisle toward the stage by PHILIPPIN GUARDS. A small but noisy CROWD is following behind, some accusing, some defending the prisoners.

CROWD: *(ad lib remarks, such as:)*
Stand back, make way! . . . These men are outsiders Where are you taking them? . . . They're not welcome in Philippi. . . . We saw them yesterday at the river. . . . The Magistrate will deal with their kind. . . .

VOICE OVER CROWD: *(approximately measure 37)* They're troublemakers—they don't belong here!

VERENIA: You're wrong! These are peaceful men. They've harmed no one.

ANTONINUS: Quiet, slave. You have no right to speak!

VOICE FROM CROWD: The Magistrate will decide.

CROWD: *(ad lib remarks)*
Yes. Take them before the Magistrate. . . . They've been teaching lies to the people. . . . They don't believe in the Roman gods. . . . These men teach a false religion. . . .

The following scene could be acted out with simple props, spotlighted downstage of the prison set. A judge's chair and a "witness stand" could be set up to create a "courtroom."

MAGISTRATE: *(approximately measure 47)* Quiet!! Quiet!! Bring the accused persons forward and I will hear the charges against them.

Roughly a GUARD delivers PAUL and SILAS to a place in front of the MAGISTRATE. Throughout this next section of dialogue there should be ad libbed crowd reactions as if some of the people are hearing for the first time the reason for the commotion to which they were attracted. Listen to the recording for a demonstration of this.

GUARD: These are the men, your excellency. They are foreigners and troublemakers. This one is Paul, from the town of Tarsus, and this is his *(distastefully)* "associate," who goes by the name of Silas.

MAGISTRATE: Exactly what has been the nature of their offenses, and who are their accusers?

GUARD: They are enticing the people to believe in a false God. *(reactions)* They are peddling a dangerous religion which refutes the sovereignty of Rome and the deity of Claudius Caesar. *(reactions)* What's more, they have cast a spell on this slave girl here. *(reactions)*

VERENIA: *(strongly)* It's not true, sir. If anything, they have freed me from a spell, from a terrible bondage. You can see for yourself that I am in my right mind.

CROWD: *(Ad lib scorn and laughter from crowd)*
What does she know? . . . She's a slave girl. . . . She's been hypnotized. . . . Look at her. . . . Right mind—ha! . . . Throw them in prison

ANTONINUS: *(trying to quiet the crowd)* Quiet! Quiet and let me speak!

Music Begins WHEN IN ROME

(crowd quiets down but various ones ad lib reactions)
I have a personal interest in this case. My name is Antoninus. I am the owner of the slave girl, Verenia, your excellency. For years she has earned money for me by telling fortunes. She has a gift of seeing into the future—and a very profitable gift it has been, I might add. Now this man, Paul of Tarsus, comes to Philippi proclaiming a false god, and enticing the citizens of Philippi to believe as He does. While in the process of this first offense, he indulges in a second. He has cast some sort of spell on my slave which has rendered her useless to me. Today, in the presence of these witnesses, he spoke directly to the spirit in Verenia. And in the name of his false god, he called it out of her! *(crowd reactions of disbelief)* It is gone, your excellency! She can no longer tell fortunes. He has robbed her of her gift, and he has robbed me of my livelihood! I beseech you, excellency, to imprison this man Paul and his accomplice. *(several in crowd agree with him)*

MAGISTRATE: *(at measure 23)* Paul of Tarsus—you and your friend shall not be denied a fair trial. What do you have to say in your defense?

PAUL and CHOIR sing "When in Rome"

ANTONINUS: (over measures 36-44) There—he's admitted it! He's guilty, and so is his friend! Didn't you hear him say he serves another King? That's treason!

CHOIR voices general uproar and agreement into measure 45.

CHOIR sings measures 45-55, 1st time

SILAS: But this *isn't* Rome—it's Philippi!

MAGISTRATE: Philippi is a province of the Roman empire, and peddling religion on street corners is an offense punishable by imprisonment. I know nothing of this king you serve, but Caesar is king here, and more than a king—he is viewed by his subjects as a god. Best you remember that. Guilty as charged!

CROWD: (ad libs)
Guilty! . . . Take them away! . . . Caesar is our king! . . . Throw them in prison! . . .

CHOIR sings measures 45-55, 2nd time

MAGISTRATE: (speaking over outro music, measures 93-106) Lucius, guard of the prison at Philippi . . .

LUCIUS: (steps before the MAGISTRATE) Here, your excellency.

MAGISTRATE: I release these two prisoners—Paul of Tarsus and Silas, his accomplice—into your custody, to be flogged and imprisoned for the period of six months.

VERENIA: (timed to be said at measure 107 if possible) No! (throwing herself down before the MAGISTRATE) Please, sir, I beg mercy for these men. They have done nothing wrong!

MAGISTRATE: Take them away!

LUCIUS removes PAUL and SILAS from the scene. MAGISTRATE exits. The CROWD also exits, noisily. Only VERENIA and ANTONINUS remain in the courtroom or street area. (See Production Notes for options if full choir is costumed.)

VERENIA: (to ANTONINUS) Oh master, these are not criminals. They are good men. They have returned my life to me.

ANTONINUS: What life? You ignorant girl—they have robbed you of your only purpose for living. Apart from your prophetic gift, you are of no value to me or anyone else. A girl with no skill and no talent. Why, you're not even worth the food it would take me to keep you alive.

Music begins. ANTONINUS turns cruelly and exits, leaving VERENIA in tears.

ONE LONELY LIFE
(Verenia's Solo)

VERENIA's dialogue within song:

VERENIA: (measures 12-15) The man, Paul—he spoke of a God who cares for every small sparrow, who knows the secrets of each heart and draws near to us when we need comfort. (sings 2nd verse)

VERENIA: (over measures 24-25) Oh, if there *really were* such a God. I *must* find this man Paul. (continues and concludes her song)

When in Rome

CLAIRE CLONINGER

Verse
BILL WOLAVER
Chorus
JANET McMAHAN
and JULIE ADAMS
Arr. by Bob Krogstad

Freely ♩ = ca. 84
(ANTONINUS continues)

4

l.h. mp

Bs. Cl.

5

p mp sub. p

Cl. ♯

13

Fl. ♯

mp

17

Ob. ♯

mf

5

Brighter, in a strict tempo ♩ = 100
MAGISTRATE: "Paul of Tarsus..."

23

Dm B♭/D C/D

poco accel. mf Strong four

27

Dm 3 3 B♭/D

PAUL: Solo mf

If free-ing this girl is a crime, I'm

C/D Dm F/D C/D G/D

guilt - y — what's more, I would do it a - gain; — For

31 Dm B \flat /D C/D B \flat /D C/D

I serve a King who came to bring free-dom, and I must fol - low

6 Much brighter $\text{♩} = \text{ca. } 160$
A(no³)
(end Solo) 36 ANTONINUS: There!

f G B \flat /A \flat

Him!

He's admitted it! He's guilty and so is his friend. Didn't you hear him say

mf

7 he serves another king? That's treason! (Crowd reactions)

Am Em⁷ F/A Em F/A Em⁷ Am Em⁷ F/A

f

CHOIR unison *f* 45

This is Rome, and when in Rome,

Em F/A Em⁷ Am G²

Two feel

Cae-sar a-lone shall be king to you; This is Rome, and when in

F G² Am E⁷sus Am

Rome, You do as the Ro - mans do, — you

Em/G F G² Am Em⁷ Am 2nd time to Coda ⊕

do as the Ro - mans do! —

Dm⁷ Em⁷ Am Em⁷ Am NC

sub. mp

it's Phillipi! MAGISTRATE: Phillipi is a province of the Roman Empire, and peddling

* Piano-organ (or synth) may divide labor to play the thematic motifs.

religion on street corners is an offense punishable by imprisonment. I know

59

nothing of this king you serve. But Caesar is king here. And more than

A little more!

F.H. mf

a king, he is viewed by his subjects as a god. Best you remember that. Guilty as

67 Am Em⁷ F/A Em F/A Em⁷ Am Em⁷ F/A Em F/A Em⁷

mp

charged!

D.S. al Coda %

f unis.

This is

unis.

D.S. al Coda %

Am Em⁷ F/A Em F/A Em⁷ Am Em⁷ F/A Em F/A Em⁷

mf Building! f

♩ CODA

do as the Ro - mans do! *div.*

div. *unis.* This is

♩ CODA

Dm7 Em7 Am Em7 Am

77 *unis.*

This is Rome, and when in Rome, Cae-sar a-lone... shall be king-

Rome, and when in Rome,

Bbm Fm7 Bbm Ab/Bb Gb/F Ab/Bb Gb Ab Bbm

ff *Accented!*

div. *unis.*

... to you; This is Rome, and when in Rome, *div.* You *unis.*

This is Rome, and when in Rome,

F7sus Bbm Fm/Ab

85 *div.*

do as the Ro - mans do, you do as the Ro - mans do, *div.*

Gb Ab2 Bbm Fm7 Bbm Fm/Bb Ebm7 Fm7

unis. *div.*

you do as the Ro - mans *div.*

Bbm Fm7 Bbm NC Ebm7 Fm7

ff

do!

Bbm Fm7 Gb/Bb Fm Gb/Bb Fm7 Bbm Fm7 Gb/Bb

ff

10 93

MAGISTRATE: Lucius, guard

Fm G \flat /B \flat Fm 7 D \flat /C \flat NC

of the prison at Phillipi... LUCIUS: Here, your excellency. MAGISTRATE: ...I release those

mp

two prisoners - Paul of Tarsus and Silas, his accomplice - into your custody

99

to be flogged and imprisoned for the period of six months.

(Crowd reactions)

107

VERENIA: No! please, sir, I beg mercy for these men.

f mf

They have done nothing wrong.

MAGISTRATE: Take them away!

112

f 8vb

(Crowd reacts, exits with Paul, Silas and Lucius.

(VERENIA begins speaking over sustained note.

mf mp

One Lonely Life

(Verenia Solo)

CLAIRE CLONINGER

MARK GERSMEHL

Arr. by Bob Krogstad

11

Slowly, in a steady tempo

♩ = ca. 66

mf

4

Reflectively

mf

One lone - ly life, one bro - ken heart,

lost with - out mean - ing or pur - pose or call;

8

One lone - ly life, where shall I turn,

and do I mat - ter at all?

12

VERENIA: The man Paul - he spoke of a God who cares for every small sparrow,

W.W.'s add Sigs. mp

who knows the secret of each heart, and draws near to us when we need comfort.

A² A B_{sus} B⁷ mf

16 A² E A² C^{#m}

God, are You near? Do You care, do You hear? The

mf

Dmaj⁷ E/D A²/C[#] G²/B Gmaj⁷/B D/F[#]

fu - ture's too lone - ly to face on my own. O

20 A² E A² C^{#m} f

God, are You there? And could You real - ly care a -

D/F[#] Dmaj⁷/F[#] E⁷/G[#] 2nd time to Coda ⊕ A²sus mf A

bout one lone - ly life a - lone?

3

13 VERENIA: Oh, if there really were such a God. I must find this man Paul. D.S. al Coda %
Anguished f

Fl. O

mf (drum fill)

⊕ CODA E⁷sus rit. A mp NC B

lone, a - lone!

rit. mf

28

mp Stgs.

(spoken) molto rit.

a-lone!

molto rit.

SCENE 2

After "One Lonely Life" VERENIA exits. "Courtroom" props, if any, should be removed in the blackout. Lights come up on prison set. PRISONERS are in huddled in groups. LUCIUS enters with PAUL and SILAS.

- LUCIUS: (to PAUL and SILAS as they enter) The flogging was simply a part of the sentence. I have nothing against you personally. I'm just a soldier of Rome following orders. (the prisoners react with cynical expressions, as though they have heard this "bit" before) The Magistrate gives the orders and I carry them out. It's as simple as that. You'll find that this prison is run strictly according to regulation. (he chuckles a bit when he says the part about "regulation")
- PAUL: This prison, sir, is the Lord's provision for my friend and me this night. And so we bless Him for His hospitality. . . . and we thank you for yours.
- LUCIUS: (shaking his head at PAUL's reply) You what??? Lunatics! My world is inhabited by criminals and lunatics.
- PAUL: The world in general is inhabited by criminals and lunatics, sir. That is why my God became a man.
- LUCIUS: Oh, (laughs) so your God became a man, did he? (convinced that PAUL is insane) Yes . . . yes . . . I can see the sooner I lock you fellows up the better!

LUCIUS puts PAUL and SILAS in the prison, closes the door and turns the key. He exits. As he does, the audience sees (or has earlier seen) that VERENIA has followed them. She may be seen one of two ways: one way is that she is seen hiding in the corridor outside the prison (seen through bars on prison door). For this effect, the prison door must be designed with bars.

Another way is that she slips into the prison in all the commotion surrounding PAUL and SILAS being pushed in and quickly moves behind either a rock, some other item being stored there, or perhaps clings against a dark wall, away from the others. PAUL and SILAS move to the center of the jail, and suddenly from the shadows the PRISONERS begin emerging from their groups and surround the newcomers.

- MARCUS: (sarcastically) Well, well, what have we here? Two weary travelers on the road of life. (begins poking at PAUL's bundle) And what, I wonder, do they carry of value?
- PRISONER #1: Surely, Marcus, you don't expect to find any valuables in this place?
- MARCUS: Of course not. But any thief worthy of his profession must continue to practice his skills at every opportunity, lest he lose his touch.

All PRISONERS laugh at MARCUS's "joke."

- PAUL: So, you are a thief, my friend?
- MARCUS: Yes, I am a thief. But, no, I am *not* your friend. You'll find it doesn't pay to make friends in a place like this.
- PAUL: I see.
- MARCUS: What dastardly crime, may I ask, have you two (sarcastically) "vicious outlaws" committed to gain entrance to our little band?
- PAUL: My friend, Silas, and I have been imprisoned for telling a story—a true story.
- PRISONER #3: Since when is storytelling a crime in Philippi?
- PAUL: Our story is not popular with your authorities here because it is the true story of a powerful King. It seems that Caesar does not take kindly to stories of other rulers and deities.
- SILAS: Not kindly at all, I'm afraid.
- MARCUS: What king is it you've been telling stories about?
- SILAS: The story we tell is of Jesus Christ, once called the King of the Jews. He was crucified in Jerusalem. Perhaps you've heard of Him?
- MARCUS: (sarcastically) Oh, let me get this straight: this is a king who was killed. Dead . . . is currently deceased. And you two are His followers—the followers of a dead king. How interesting! (chuckles from PRISONERS)
- SILAS: Well, (a little exasperated) it's true that He was dead, but then . . . (can't find his way out) it's a little hard to explain.
- PAUL: ("rescuing" SILAS) Jesus Christ was crucified in the city of Jerusalem by the Roman authorities. All of us here are "well acquainted" with the Roman authorities, I take it.
- PRISONERS: (ad libbing to PAUL's obvious statement) Well, yes . . . If you can call them that . . . We are *too* acquainted with Roman "justice" . . . Don't remind me
- PAUL: Well, Jesus Christ was a King who wore the clothes of a peasant and lived among the common men and women.

Music Begins
A DIFFERENT KIND OF KING

He was a King who *could* have saved Himself, but chose instead to die friendless and alone, for the sins of all people.

PRISONERS look at each other, shrugging, puzzled.

MARCUS: I'm afraid I find your story a little hard to follow. And even harder . . . to swallow!!

PRISONERS laugh at MARCUS's rhyme.

PRISONER #2: I've never heard of this Jesus.

MARCUS: He couldn't have been much of a king if he ended up on a cross. We've seen crucifixions here and, believe me, they are reserved for the scum of the earth. . . like us!

PRISONERS: (laughingly, ad libbing)
Right!
Yes! Like us! . . . etc.

PAUL, SILAS and PRISONERS sing "A Different Kind of King"

A Different Kind of King

CLAIRE CLONINGER

JANET McMAHAN-WILSON
and JULIE ADAMS
Arr. by Bob Krogstad

Moderately, in a solid four ♩ = ca. 70

(PAUL continues speaking.)

12 NC

5 A little brighter ♩ = ca. 84

Bm A/F# Bm A/F# Bm A/F# Bm A/F# Bm A/F# Bm A/F# Bm A/F#

15

Bm A/F# Bm A/F# Bm A/F# Bm A/F# Bm A/F# Bm A/F# Bm A/F#

11 (Prisoners)
MEN unison *

f Bm Em Bm A/F# Bm A/F#

* Prisoners only or with men of choir. See Production notes.

Bm Em F# Em/C# F# Em/F# F#7

What kind of king dies wound - ed and a - lone?

15 Bm Em Bm Em

What kind of king has no one to be - friend him, no ar - my to de -

DUET

rall. PAUL *mp* A dif-f'rent

SILAS

MEN

fend him, no king-dom and no throne?

Bm Em7 F# F#7

rall. *mp*

In a relaxed tempo ♩ = ca. 78

20 PAUL *mf*

kind of King, a dif-f'rent kind of man:

SILAS *mf*

A dif-f'rent kind of King, a dif-f'rent

Bm Bm/A A/G Gmaj7

Gently

will - ing to be bruised,

kind of man: Will - ing to be hum-bled,

Gmaj7/F# Em7 F#7(#5) F#7 Bm A6 G2 Dmaj7/F#

PAUL and SILAS

Em7 F#7(#5) F#7 Bm A6 G2 D6/F#

will - ing not to say a word, to stand and be a-bused, So

Em⁷ D²/F[#] G² G⁶ F[#]7(#5) F[#]7 30 Bm *mp*

ev - 'ry heart might have a chance to turn to Him and choose a dif - f'rent kind of King.

16 Brighter ♩ = ca. 84

Bm/A Gmaj⁷ F[#]7sus Bm A/F[#] Bm A/F[#]

f

35 DUET

What kind of king would walk a - mong the com - mon - ers? —

MEN *f*

Bm Em Bm A/F[#] Bm A/F[#]

What kind of king wore rags in - stead of crowns?

Bm Em F[#] Em/C[#] F[#] Em/C[#] F[#]7

39

What kind of king is put to death so cru - el - ly, what man of might and

Bm Em Bm Em

PAUL and SILAS unison
rall. *mf*

maj - es - ty would choose to lay them down? A dif - f'rent

Bm Em⁷ F[#] F[#]7

rall. *mf*

44 Relaxed ♩ = ca. 78

kind of King, a dif-f'rent kind of man:

* Choir Men only *mf* *unis.*

A dif-f'rent kind of King, a dif-f'rent kind of man:

Bm Bm/A A/G Gmaj7 Gmaj7/F#

48 *SILAS* *PAUL* *Both*

unis. *div.*

Will-ing to be hum-bled, will-ing to be bruised, will-ing not to say a word, to

Em7 F#7(#5) F#7 Bm A6 G2 Dmaj7/F# Em7 F#7(#5) F#7

stand and be a-bused So ev - 'ry heart might have a chance to

Bm A6 G2 D6/F# Em7 D2/F#

* Prisoners do not sing here.

55 *mp*

turn to Him and choose a dif-f'rent kind of King,

G2 G6 F#7(#5) F#7 Bm A/B Bm

a dif-f'rent

58 *PAUL* *freely* *rit.* *mf*

a

kind of King.

Bm/A A/G Gmaj7 Em6/F#

rit.

mp *molto rit.*

dif-f'rent kind of King!

B2

mp *molto rit.*

SCENE 3

After "A Different Kind of King."

MARCUS: So this is your story?

PAUL: Yes, my only story. I preach Christ and Him crucified. A stumbling block to the Jews and foolishness to Gentiles. But to those whom God has called, both Jews and Greeks, Christ the power of God and the wisdom of God.

MARCUS: Well, maybe you don't belong in a prison after all. . . (pausing to set up his punch line) a madhouse might be a better place for the teller of such a story. (PRISONERS laugh) Christ, the peasant king who died for love?? Did you really expect anyone to believe that??!! (He laughs. PRISONERS laugh with him.)

PAUL: You are not the first to laugh at him. And you will not be the last. (the prisoners quiet down at the tone of authority in Paul's voice) But to those who believe in Him, He gives the power of life. On those who receive Him as their King, He bestows forgiveness and mercy and grace. The pain of the past is wiped away, and the lonely places of the heart He fills with love.

PRISONERS are quiet and listening now. VERENIA has moved closer . . . almost out into the light.

Music Begins
A WONDERFUL STORY (Narrative)

PAUL: (over music) Isn't there anyone here who would like to hear the story in its entirety? Isn't there anyone who would like to meet my King? (a hushed pause follows)

SILAS: Anyone?

VERENIA: (stepping forward, speaking loudly) I would like to meet your King.

Everyone turns, surprised to see her there.

PAUL: You are Verenia, the slave girl I spoke to today.

VERENIA: Yes, sir. Please forgive me. I feel that you have been imprisoned on my account. You had no one to defend you.

PAUL: My God will defend me. I will not remain in prison a minute longer than He decrees. But yes, I will forgive you. I do. And I invite you to stay and hear the story . . . of the peasant King who died for love.

VERENIA: Yes, please . . . continue.

Lights dim on prison scene. Spot on PAUL. PRISONERS gather around him and are seated. VERENIA stands or sits outside the cell in hearing distance.

PAUL: (in a warm, narrative fashion) Jesus Christ—the image of the invisible God. The firstborn over all creation. By Him all things were created: things in heaven and on earth, visible and invisible, whether thrones or powers or rulers or authorities; all things were created by Him and for Him. He is before all things and in Him all things hold together. This is the one, the very Son of God, who came to live among us.

In many ways, He was a simple man. He wore the clothes of a common laborer. His closest friends were fishermen. He spoke plainly as He taught all who would listen of His Father's love. He was a man of gentle words, a man of peace, but not a weak man. Far from it. He was very powerful indeed. For Jesus Christ had a power no earthly king has ever possessed: (stronger) He had power to heal the human heart.

(Music from "A Wonderful Story" segues directly into "His Love Alone")

HIS LOVE ALONE
(Choir)

During the preceding narration and song, lights come up on a Jerusalem street scene. The character of JESUS is surrounded by PEOPLE. He is speaking to them, laughing and interacting in a warm and genuine way. During this scene several CHILDREN come and sit comfortably in his lap or stand close around him.

"A Crown of Hosannas" immediately follows. (The accompaniment track continues.)

A CROWN OF HOSANNAS

PAUL: (Over music) My people had been waiting for an earthly king like Caesar. A king with armies and weapons and crowns. Now, as the rumors of Jesus spread throughout the countryside, many hoped that He would be such a king.

As He followed His Father's will, Jesus was drawn directly into the jaws of Jerusalem. And all along the way, the crowds cried out "Hosanna!" They threw down flowers and branches and boughs before Him as they sang His praises. But only He understood that they were praising Him not for who He was, but for who they had hoped He would be.

The CHOIR sings "A Crown of Hosannas"

A Wonderful Story

(Narrative)

Original Music
BOB KROGSTAD
Arr. by Bob Krogstad

PAUL: (continuing) Isn't there anyone...

VERENIA: I would like...

17

Pensively ♩ = ca. 66

PAUL: You, you are...

VERENIA: Yes, sir...

PAUL: My God will...

Pno.

10

(This meas. piano only)

VERENIA: Yes, please...

18

PAUL: Jesus Christ, the...

16

F.H.L.

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20

Segue to "His Love Alone"

His Love Alone

CLAIRE CLONINGER

KATHY FRIZZELL

Arr. by Bob Krogstad

PAUL: (continuing) For Jesus Christ had...

... to heal the human heart!

Moderately ♩ = ca. 76

19 Pno. *mf* *l.h.* *8va* *loco*

WOMEN unison *mf* His

ff *f* C C²

7 love touched the world with a pow - er, a pow - er both gen - tle and

C G²/B B^b2 C/B^b *mf*

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strong. Like a riv - er it flowed to the ones who be - lieved Him, Like the

MEN unison *mf* F²/A F/A G/B C G²/B

20 wind thru the trees, like the hope in a song.

B^b F/A A^b E^b/G F/A

16 div. And His love is the pow - er that heals us, And unis.

div. G/B F/A C/G C²/E

20 *div.*

brings us a peace — that this world's — nev - er known; — For this love — is the

unis. *div.*

Dm7 C/E F D/F# Gsus G G/F

pow - er of Je - sus that frees us to live — as His own — By the

unis. *unis.*

F C/E A^b/E^b E^b Dm7(4) Dm7 Em7

2nd time to Coda ⊕ 21

pow - er of His — love a - lone. And He

2nd time to Coda ⊕

F⁶ F⁶/G C Cmaj⁹ F/C

mf

27

still reach - es out — to His chil - dren, to the weak and the lost — and the lame;

C² G/B B^b2 C/B^b

mp

div.

— To all who are will - ing to o - pen their hearts, — to

F²/A F/A G⁷/B C² G²/B

D.S. al Coda %

trust in His grace, — to call on His name!

div. *D.S. al Coda* %

B^b2 F/A A^b E^b/G F/A

CODA **22**

CHILDREN **38** *Sweetly*
mf

Gen - tle Je - sus,

lone.

CODA

C Cmaj⁹ C⁹sus C⁷ F

mp

meek and mild, dear - est Friend we've known;

C²/E Am⁷ Dm⁷ G G⁷/B C² C G⁶/B

42

Reach - ing out to ev - 'ry child with His love a -

mp *div.*

Oo Ah

mp *div.*

Ah

Am A²sus Am⁶ Em Am D⁷sus D⁷

mf

23

lone.

mf

With His love a - lone!

G A^b/G^b

Building! *f* *Broadening*

47

f

With His love a - lone,

unis. f

And His love is the pow - er that heals us, and

unis.

A^b/G^b G^b2 G^b D^b/F

Reach - ing out with His love a - lone;

brings us a peace that this world's nev - er known;

E^bm⁷ D^b/F G^b E^b7/G A^bsus A^b

51

With His love a - lone, reach - ing

For this love is the pow - er of Je - sus that

A^b/G^b A^bsus/G^b A^b/G^b G^b2 D^b/F

out with His love, out with His love, By the

frees us to live as His own By the

A/E E E^bm⁷ Fm⁷

55

mf

pow - er of His love a - lone, The

pow - er of His love a - lone, The

mf

E^bm7 G^b6/A^b D^b D^bmaj⁹/F D^b2/F

pow - er of His love a - lone.

pow - er of His love a - lone, By the

div. f

div.

E^bm7 G^b6/A^b D^b A^b/B^b B^bm7

mf

61

unis.

pow - er of His love a - lone,

unis.

E^bm7 NC E^bm9 NC Fm/A^b G^b6/A^b D^b D^b6 D^bmaj7 D^b/F

f

rit.

rit. ff

love a - lone!

G^b G^b6 G^bmaj7 G^b6 NC E D D^b

rit. ff

A Crown of Hosannas

CLAIRE CLONINGER

JANET McMAHAN
and JULIE ADAMS
Arr. by Bob Krogstad

24

With motion, in two ♩ = ca. 76

5

PAUL: My people had been waiting for an earthly king like Caesar, a king with armies

and weapons and crowns. Now, as the rumors of Jesus spread throughout the countryside,

13

many hoped that He would be such a king. As he followed His Father's will, Jesus was drawn

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directly into the jaws of Jerusalem, and all along the way the crowds cried out "Hosanna!"

They threw down flowers and branches and bows before Him as they sang His praises. But only He

21

E♭ A♭/E♭ B♭/E♭ E♭ A♭/E♭ B♭/E♭ E♭

understood that they were praising Him not for who He was, but for who they had hoped He would be.

E♭ A♭/E♭ B♭/E♭ E♭ 25 A♭/E♭ B♭/E♭ E♭

31 Excitedly

CHOIR unison

f

Glo - ri - ous One, en - ter our gates tri -

E♭ A♭/E♭ B♭/E♭ E♭ A♭/E♭ B♭/E♭ E♭

um - phant, Glo - ri - ous Son,

A^b/E^b E^b A^b/E^b E^b A^b/E^b E^b A^b/E^b B^b E^b A^b/E^b

39

div.

come to our wait - ing land; Lift - ing a light,

B^b/D Cm B^bsus B^b B^b7 A^b B^b

car - ry - ing free - dom's ban - ner, hold - ing out hope,

Cm F⁷/A B^b2sus B^bsus B^b A^b B^b

26

bring - ing us strength to stand. Wear - ing a

Cm D/A D⁷/A Gsus G

47

crown of "ho - san - nas," En - ter, O King of kings, wear - ing a

C D D⁷ C/G G Gsus G C D⁷ Em Em/D

crown of "ho - san - nas," robed in the praise we bring;

C D D⁷ C/G G Gsus G Em⁷ A⁷ A⁷sus Dsus D

55

Glo - ry and hon - or and pow'r shall be the song Your peo - ple

C G/B D/F# Em C Am7

sing, Wear - ing a crown of "ho - san - nas,"

D G C D D7 C/G G Gsus G

unis. 2nd time to Coda 63 27

En - ter, O King of kings!

unis. 2nd time to Coda

C Am7 Dsus D7 D7sus Eb

mp

67 mf

Mar - vel - ous God, long have our hearts been

Eb Ab/Eb Bb/Eb Eb Ab/Eb Bb/Eb Eb

f mf

wait - ing, Pow - er - ful Lord, proph - ets fore - told this

Eb Ab/Eb Bb/Eb Eb Ab/Eb Bb/Eb Eb

mf

75 div.

day; Now You have come, now we shall see Your

div.

F/Eb Bb/D Bb D C Bb Ab Bb Cm F7/A

Slowly building

glo - ry, En - ter our hearts,

B^bsus B^b A^b B^b

come and re - ceive our praise! Wear - ing a

Cm D/A Gsus G D.S. al Coda %

Bigger!

28 83 CODA

div. kings! div.

CODA G(no³) A G(no³) A

mf

87 mp

En - ter, O En - ter, O King,

G A/G G A/G G A/G

smile mp

mf f

King, en - ter, O King, en - ter, O King of

mf f

en - ter, O King, en - ter, O King

G A/G G A/G

ff

kings!

G A G(no³)

ff

SCENE 4

After "Crown of Hosannas" lights go down on Palm Sunday scene and up on prison. LUCIUS has been awakened by the telling of the story. As VERENIA hears LUCIUS coming, she slips back into the shadows.

- LUCIUS: *(storming in angrily)* Can't a man get a night's sleep in this place? *(incredulous)* Could I possibly have been awakened by the sound of singing? And what, may I ask, have any of you got to be singing about?
- MARCUS: The two new prisoners have been entertaining us with the story of a peasant king who died for love. Most amusing. You should stay for chapter two.
- LUCIUS: *(interested)* A king who died for love? *(trying to disguise his interest)* Um, er, what would I care about such fiction? No, no. I've been put through quite enough for one evening. I'm afraid your little story hour is over, thank you very much!
- PRISONERS: *(speaking ad lib, unable to hide their interest in the story)* Not yet, please. . . . How will we know the ending? . . . He was just getting to the interesting part. . . . Let him continue, please!
- LUCIUS: *(reluctantly)* Alright, very well, very well. I only know that chapter two had better be quieter than chapter one!
- He turns to exit, but hears VERENIA sneeze. He spies her outside the cell.*
- LUCIUS: *(taking VERENIA by the wrist and pulling her out into the light)* Now what? Who have we here? You're the girl who caused all the trouble this afternoon. The slave girl-fortune teller. How in the world did you get into this prison?
- VERENIA: I followed close behind you earlier today, sir. Please don't turn me out. I have been disowned by my master and I have nowhere to go.
- LUCIUS: Well, I must say—this is a first. In all of my career as a prison guard, you are the *only* person who ever attempted to break INTO my jail.
- VERENIA: I didn't know where to go. These men, Paul and Silas—they have been kind to me.
- LUCIUS: These men, as you call them, are lunatics and criminals. They are enemies of the Empire and the lowest of the lowlife in this land. But if you are determined to be associated with them, I can easily accommodate you. *(He unlocks the cell and throws her in with the others)* Now—let that be the last I hear from you 'til morning.

LUCIUS acts as though he is leaving, but stays outside the cell where VERENIA had been hiding, to hear "chapter two" of PAUL's story.

- SILAS: *(to VERENIA)* Are you all right, miss?
- VERENIA: Yes, I'm fine. I don't even mind being locked in. In fact, I'm glad. I want know more about your God. Do continue, please. He was on His way to Jerusalem.
- MARCUS: Didn't He know He was going to be killed?
- PAUL: Yes, He knew alright. But He was a man who followed God's plans, not His own.
- VERENIA: What about His friends—couldn't they have saved Him from the danger? *(Prisoners react to her question agreeably)*
- PAUL: Well I'm afraid His friends didn't know enough about what was really going on to save Him. They didn't understand until much later. You see, God's perfect plan for Jesus did not look to the human eye like a plan of victory, for it contained betrayal, denial, torture and death. *(Verenia and prisoners react)* But this is why He came.

Music Begins
LAMB TO THE SLAUGHTER

- Jesus, the Son of God, was sent to be the perfect offering for the sins of all. He, the innocent One, was sent to die for the guilty, *(looking at each one whom he names)* . . . for you, Marcus . . . for you, Verenia . . . for Silas . . . for myself . . . for every one of us here.
- VERENIA: How did it happen? When?
- PAUL: After the pomp and ceremony were over and the crowds had disappeared, Jesus and His followers shared a simple meal together in a borrowed room. Later that night, one of His closest friends betrayed Him to the authorities *(astonished reactions from the others)* and the Roman guards were sent to take Him away.
- MARCUS: Didn't He try to escape?
- PAUL: No, no, He didn't.
- SILAS: He was innocent, but He offered no defense.
- PAUL: He walked through the agony of His last day on earth like a lamb to the slaughter.

CHOIR sings "Lamb to the Slaughter"

By the end of "Lamb to the Slaughter" VERENIA has moved closer to the cross. The rest of the PRISONERS have followed her. Some are right behind her, while others hang back at a distance. The only one to resolutely resist is MARCUS. He begins to follow, but forces himself to pull back. He stands alone at the opposite side of the stage, facing out, steeling himself against the emotion that is drawing him to believe. "Lamb to the Slaughter" segues into "Reprise: A Different Kind of King." (Tape track should not stop.)

REPRISE: A DIFFERENT KIND OF KING
(Verenia and Prisoners)

Lamb to the Slaughter

CLAIRE CLONINGER

GREG NELSON

Arranged by Bob Krogstad

Somber, not rushed ♩ = 84

29

NC

PAUL: He, the innocent One,...

5

VERENIA: How did it happen?...

9 PAUL: After the pomp and ceremony...

END CUE:...His last day
on earth like a lamb
to the slaughter.

30

14

18 *CHOIR (restrained)*
unis. mp

With - out a word You heard the sen - tence, and

mp

of - fered no de - fense, With - out a word You bore their

div.

tor - ture— their vi - o - lence and con - tempt;

27 *mf*

With wea - ry arms the cross You car - ried the cross where You would bleed,

Fm Bbm/F Fm Cm7

31 *mf*

With on - ly love for those who wound - ed You,

Fm Eb/G Db2/F Db/F

31 *mp unis.*

You walked the road to Cal - va - ry.

mp unis.

Cm/Eb Fm Eb Dbmaj7 Db6 C

37 *Firmly* *f*

As a lamb to the slaugh - ter, O Lord, — You be -

C7sus *A^b* *D^b/A^b* *A^b* *A^b/C*

f *Firmly*

41

came our sac - ri - fice, — As a lamb to the slaugh -

D^bmaj⁹ *D^b6* *B^bm* *B^bm7* *E^b* *D^b/E^b*

mf unis.

- ter, O Lord, — giv - ing Your life for our lives; — For the

unis.

Cm/E^b *B^bm/F* *Fm* *A^b/D^b* *D^b6* *A^b*

45

bat - tle was won — with a bro - ken heart — and not with a shield — or

B^bm7 *E^b* *D^b/F* *E^b/G* *A^b* *Cm7*

mf

49 *div.*

sword — As a lamb to the slaugh - ter You meek - ly

div.

D^bmaj7 *Fm/D* *A^b/E^b* *D^bmaj7*

mp *2nd time to Coda* *p*

went to die for us, O

to die for us,

mp *p*

2nd time to Coda

A^b/C *B^bm7(4)* *D^bmaj⁹* *E^b(no3)*

mp *p*

54 Lord.

32

NC

58 *mp unis.*

With pound - ing force the nails were driv - en in -

mp *mf*

mp

62

to Your feet and hands, Like cru - el barbs the thorns a -

div.

domed You and pierced the per - fect man;

67 *mf* *f*

With tear-filled eyes You cried to heav - en, "My God, where have You gone?"

Fm *E^b/F* *Fm* *Gdim/FFm⁷* *B^bm/F* *Fm* *Cm⁷* *Fm*

mf *f*

71 *mf*

With mer - cy still You begged, "For - give them—

E^b/G *D^b²/F* *D^b/F*

mf

33 *mp* *D.S. al Coda* %

they don't know what they've done."

Cm/E^b *D^bmaj7* *D^b6* *C* *C7sus* *D.S. al Coda* %

mp *R.H.*

CODA

Lord.

NC *CODA* *D^bmaj7*

mp

rit.

E^b *A^b2*

rit.

Reprise: A Different Kind of King

CLAIRE CLONINGER

JANET McMAHAN-WILSON
and JULIE ADAMS

Arr. by Bob Krogstad

34 *Slowly* ♩ = ca. 69 *NC*

Pno. *mp*

VERENIA: Reflectively *mp* **5**

A dif-f'rent kind of King, a dif-f'rent

* *MEN unis.* *mp*

A dif-f'rent kind of King,

Am2 *Am* *Am2* *Am/G*

9

kind of Man: Will-ing to be hum-bled,

a dif-f'rent kind of Man:

Am2/F *Am/F* *Am2/F* *Am/E* *Dm7* *E7(#5)* *E7(b9)*

Gently

* Includes prisoners.

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will - ing to be bruised, will - ing not to say a word to stand and be a - bused, *mp*

So

Am G⁶ F² Cmaj⁷/E Dm⁷ E⁷(#5) E⁷ Am G⁶ F² C⁶/E

sub. mp

a dif - f'rent

ev - 'ry heart might have a chance to turn to Him and choose

Dm⁷ C²/E F² F⁶ E⁷(#5) E⁷

mf

15 *rit.*

kind of King!

mp *unis.*

a dif-f'rent kind of King!

Am Am²/G F Em⁷ Dm⁷ E⁷sus

mp *rit.*

"How Can It Be?" immediately follows "Reprise: A Different Kind of King" (Tape track should not stop.)

HOW CAN IT BE? (Marcus's Solo)

- MARCUS: (over musical introduction) You talk as though He died especially for me. That's not possible. He didn't even know me.
- SILAS: That's not true, Marcus. He did know you. He does.
- PAUL: Silas is right. He knew who you would be before you were even born. He knows you now—tonight. Everything in your heart. The sin, the failure, the regrets. He went to the cross for those things, so that you could have a new beginning.
- MARCUS: I'm sorry, but I can't believe you. It's too late for me. I know my life. I know what I've done and what I have become.

Spotlight on MARCUS as he sings "How Can It Be?"

How Can It Be?

(Marcus Solo)

CLAIRE CLONINGER

JANET McMAHAN-WILSON
and JULIE ADAMS
Arr. by Bob Krogstad

Moderately slow ♩ = ca. 72

35

NC

MARCUS: You talk as though...

p
Bs. Cl.

SILAS: That's not true...

PAUL: Silas is right...

9

mf *f*

MARCUS: I'm sorry but...

36

mf

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MARCUS *mp* 18 *Thoughtfully*

He might have died for causes, for

king-doms or for thrones, For noble men and women for

26 C²F²/C

or-phans all a-lone; He might have died for heroes who de-

C²B^bmaj⁷/CC⁹/EFmaj⁹F⁶C²/E

C/E

served His char-i-ty, But how can I be-lieve it—that

37 Am G G/B *rall.* NC *mf*

Je - sus died for me? How can it

rall.

35 C² *a tempo* F/C G/B G⁷ Csus C

be— for love of me, a Man would choose to die? How can it

mf a tempo

C² F/C G/B G⁷ Am *f* Am/G

be— for love of me, a King was cru - ci - fied? How can I

43 G/F Dm⁶/F C²/E C/E G/F Dm⁶/F C/E F² *rall.* NC *mp* 2nd time to Coda

un - der - stand such love from One I've nev - er seen? How could I

f rall.

48 C² *a tempo* F/C G/B G⁷ C²

dare to hope one man would choose to die for me?

mp a tempo mf

38 C F/C 55 NC

You say He knows my

mp

weak - ness, my an - ger and my pride, You say He sees the

63 C²

wretch - ed - ness of who I am in - side; And yet He chose this

F/C C² B^b maj⁷/C C⁹/E *mf* Fmaj⁹ F⁶

road of pain, this cross of ag - o - ny, And how can I be -

3

39

C²/E C/E Am G G/B *rall.* NC D.S. al Coda

lieve it— He did it all for me? How can it

mp *rall.*

72 CODA C² a tempo F/C NC F²/A G *rit.* G⁷

dare to hope one Man would choose to die for

mp a tempo *rit.*

C² C F/C C

me?

mp *molto rit.* *p*

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left blank.

SCENE 5

After "How Can It Be?"

VERENIA: Marcus, listen to me. I believe that what these men are saying is true. Today Paul spoke with amazing power, calling on the name of Jesus, and I was set free. Now I can begin a new life.

MARCUS: Don't you understand? There is no "new life" for me. Once a thief, always a thief.

WHO WILL CALL HIM KING OF KINGS

PAUL: *(speaks slowly, with great intensity)* Marcus, trust me. There is no heart so dark that the Light of Jesus Christ won't shine there. Listen to me, all of you. The same day that He was crucified, there were two other crosses on that hill. Two *thieves* died there. Thieves like you, Marcus. One on each side of Him.

MARCUS: *(bitterly)* Well, if they were thieves they deserved it.

PAUL: Yes, yes. You and I might say that a thief should always get what he deserves. But our King has a different sense of mercy. You see, one of those thieves put his faith in Jesus Christ before his death. Jesus forgave him and gave him the keys to eternal life.

MARCUS: Eternal life?

PAUL: He has the power to forgive our sins and give us a new life.

REMINDER: PAUSE THE TRACK AFTER MEASURE 12

Sound operators using the Accompaniment Compact Disc should use "Pause" instead of "Stop," to avoid the track for this song starting completely over.

SILAS: It doesn't matter what we've done or become.

PAUL: Thieves and priests—fishermen and kings. We're all sinners in need of forgiveness. Don't you see, Marcus? He *loves* you—He wants you to have new life, a life that never ends.

MARCUS: *(slowly, deliberately)* If all this is true, then Jesus Christ *must* have been the Son of God. *(with despair in his voice)* But even if He was, what difference does it make now? *(a little angry)* They've already killed Him. You said so yourself. And how can a dead king promise me a new life?

PAUL: Marcus. I know my story seems to have ended in tragedy, but . . . **RESUME TRACK** . . . it's not over yet. It's only just beginning.

PAUL should pause only briefly for the track to resume, then proceed whether it has or not. To achieve a tight starting cue on the resumption of the track, the sound operator should note that there is an approximately 4-second gap between measure 12 and 14. If using the Accompaniment Compact Disc, advance to track number 41 while in "Pause," and the music will start immediately upon pressing "Play."

The CHOIR sings "Who Will Call Him King of Kings?"

PAUL speaks the lines below beginning at measure 84.

PAUL: And now we know that Jesus lives. And for those of us who believe in Him there will be no death. There will be *life*, abundant and eternal. To us who believe, He gives new purpose and hope and freedom from every kind of bondage—from every prison of the soul.

During the final chorus, all PRISONERS join in enthusiastically. The audience sees the conversion with their own eyes. Measure 108 ends with a grand pause, after which the prison is shaken by an "earthquake."

ELECTIVE "PAUSE"

The Sound Operator should be prepared to PAUSE the track before the earthquake segment, to allow for possible audience applause (per discussion and agreement with the director).

PRISONERS: *(in a panic, ad lib lines)*
What was it? . . . What's happening? . . . The ground is moving . . . Help us!

VERENIA: *(above their voices)* Don't be afraid. It's God! *God* has shaken the ground beneath us to release His servants, Paul and Silas! See, the prison door has been thrown open.

LUCIUS: *(rushes in, desperate)* Don't move! Any of you! Stay right where you are! If even one of you escapes, my life will be worth nothing. Rome will have my head. *(in a panic, reaches for his sword)* I might as well take my own life.

SILAS: *(Moving to LUCIUS)* No, no.

PAUL: *(to LUCIUS)* Easy, easy now, my friend. Calm down. Everything's all right.

SILAS: There's no need to harm yourself, my friend. As you can see, we're not going anywhere.

- LUCIUS: Not going anywhere? (looking at the other prisoners) And what about the rest of you.
- MARCUS: (looking around to "poll" the group. They all nod agreement.) We will stay with Paul and Silas.
- LUCIUS: Why? What's happened here?
- MARCUS: (speaks boldly as a new believer for the first time) We have met the God of Paul and Silas . . . and have chosen to follow Him. (The other prisoners echo their agreement.)
- LUCIUS: I must confess to you: I have been hiding just outside the gate there in the dark, and I, too, have heard the story of Jesus Christ. (deciding to take a risk) Tell me—please, sir—what must I do to receive the new life that He gives?
- PAUL: Believe in the Lord Jesus Christ, as these people have, and you too will be saved. You and your family.

IN MY HEART I BELIEVE

CHRIST THE LORD IS RISEN TODAY

Who Will Call Him King of Kings

Words and Music by
GREG NELSON, BOB FARRELL,
and SANDI PATTI HELVERING
Arr. by Bob Krogstad

Slowly $\text{♩} = \text{ca. } 66$

NC PAUL: Marcus, trust me...

40 Vln. *p* l.h. Bs. Cl.

MARCUS: Well, if they were thieves...
PAUL: Yes, yes...

5 *mp*

MARCUS: Eternal life...

p *mp* C#m Fl.

PAUL: He has the power...
END CUE: I know my story
seems to have ended in tragedy,
but... (music starts)

Slightly faster $\text{♩} = \text{ca. } 72$

13 Dialogue 41 Fl. *mp*

15 Cm D^bma⁹ Cm⁹ *WOMEN unison Smoothly mp*

In

mf

19 Cm⁹ Cm²/B^b A^bma⁹

cold des - pair they had laid Him in the tomb the

mp

Fm⁷ Fm⁷/B^b Cm⁹ 25

bod - y of their Mas - ter fair; Third morn - ing came, as

Cm⁹ Cm²/B^b A^bma⁹ Fm⁷ *mf* Fm⁷/B^b

they re - turned to pray, light was shin - ing ev - 'ry -

42 *div.*

where, but Je - sus' bod - y was not there!

MEN div. mf

Cm⁹ Fm⁷ Fm⁷/B^b B^b7 B^b7sus E^b

mf

32 *Aggressively*

And as they gazed at an emp - ty grave, the earth a - round be - gan to

f unis.

A^b B^b/E^b A^bma⁷ A^b6

f

shake and they were so a - fraid;

E^b E^b/G B^b E^b/G B^b/C

mf *div.* Ah

Oo

But voic - es of an - gels filled the air, their shouts pro-claimed, — "He is not

A^b *B^b/E^b* *A^bmaj⁷* *B^b9/D*

43 *f* *unis.* *rall.*

and you could hear them say:

div.

here"

E^b *E^b/G* *B^b* *A^b* *rall.*

40 *a tempo*

Who will call Him King of kings? — Who will call Him Lord of lords?

E^b *Fm/E^b E^b* *B^b* *A^b/F B^b*

a tempo

div.

Who will call Him Prince of Peace? —

B^b *B⁺* *G⁷/B* *Cm* *Gm⁷*

unis. *div.*

Such a Won - der - ful Coun - sel - or, Might - y God!

Cm *E^b/B^b* *B^b* *A^b/B^b* *B^b*

unis. mf **49** **44**

Who will call Him King?

NC *Cm* *D^bmaj⁹* *Cm⁹*

mp

53

mf unis. Their spir - its soared as fear was turned to joy: —

*Cm*⁹ *Cm/B^b* *A^b maj⁷*

mf

mf Stand - ing there be - fore their eyes, *div. f* Je - sus clothed in ra - di - ant

div. f

*Fm*⁷ *Fm⁷/B^b* *Cm*² *Cm* *A^b B^b/C* *Fm*⁷ *Gm*⁷ *A^b6/B^b*

60 *With urgency!*
unis.

white! And with a voice — they had heard be - fore

E^b *A^b* *B^b/E^b*

He told them, "Go and tell the world — that I am a - live!"

div.

A^b maj⁷ *A^b6* *E^b* *E^b/G* *B^b* *E^b/G B^b/C*

64

unis. They ran as fast — as feet could fly, *div.* "The Lord is ris - en!" was their

A^b *B^b/E^b* *A^b maj⁷* *B^b9/D*

45 *unis.* (no rall.)

cry, and you could hear — them say: —

E^b *E^b/G* *B^b* *A^b* (no rall.)

68

We will call Him King of kings! — We will call Him Lord of lords!

div.

We will call Him Prince of Peace! —

unis.

Such a Won - der - ful Coun - sel - or, Might - y God!

Chords: E^b, Fm/E^b E^b, B^b, A^b/F B^b, B⁺, G7/B, Cm, Gm7, Cm, E^b/B^b, B^b, D^b/A^b, A^b

76

We will call Him King of kings, — and we will call Him Lord of lords!

div.

unis.

We will call Him Prince of Peace! —

div.

unis.

Such a Won - der - ful Coun - sel - or, Might - y God!

Chords: E^b, B^b/D, Cm, Cm/B^b, A^b, E^b/G, Fm7, Fm7/B^b, G7/B, Cm, Gm7, Cm, E^b/B^b, B^b, A^b/B^b, B^b

46 84 PAUL: And now we know that Jesus lives, and for those of us who believe in Him, there will

mp simile

be no death. There will be life, abundant and eternal. To us who believe, He gives new purpose and hope,

B^b F/A B^b

47 and freedom from every kind of bondage and every prison of the soul.

mf f

G⁷/B Cm Gm/B^b A^b Fm Fm⁹/E^b B^b/D A^b/C

And the peo - ple

Broadly
rall. 95 Optional voices
A few Sopranos/Tenors

rall. ff Broadly

say:

I will call Him King of kings!

I will call Him King of kings!

I will call Him Lord of

I will call Him Lord of lords!

D^b C^b/A^b D^b D⁺ B^b7/D

99

lords! _____ Such a Won - der - ful Coun -

unis. *div.*

I will call Him Prince of Peace! _____ Such a Won - der - ful Coun -

unis. *div.*

E^bm B^bm7 E^bm C^b/D^b

48

- sel - or, Might - y God!

Broadening (*Join choir parts*)

- sel - or, Might - y God!

Broadening

D^b C^b/D^b D^b

Broadening

I will call Him King! I will call Him

B^b F/A Gm Gm/F E^bma⁷ B^b2/D B^b/C B^b

King of kings! _____

ff

Optional:
Sound operator
pause track
for applause. //

D^b/A^b G^bma⁹ Dm G^bma⁷/D^b NC B^b

ff

(Earthquake scene) VOICES: What is that... *mp* **

Shh...

NC *Slowly*

p *f* *ff* *mp*

* Hit any upper-register notes with forearm. The more it clashes (and crashes), the better!

** Intended as a sound effect, made by choir. Sound begins brightly, then darkens and lowers as mouth closes.

In My Heart I Believe

CLAIRE CLONINGER

KURT KAISER

Arr. by Bob Krogstad

Slowly, with expression ♩ = ca. 64

50 NC

mp

3 PAUL *mf*

In my heart I be-lieve, — with my mouth I con-

MARCUS, VERENIA and LUCIUS

2nd time only *mf*

In my heart I be-lieve, — with my mouth I con-

mp

fess: Je - sus is the Son of God,

fess: Je - sus is the Son of God,

E^b7sus E^b9 A^b C⁷/G Fm Fm⁹/E^b D^bmaj⁷ B^b9/D

Je - sus is the Son of

Je - sus is the Son of

A^b/E^b Fm⁷ B^bm⁷ B^bm⁹/E^b E^b

51 1. God. 2. end of Solo God.

A^b E^b7/A^b A^b D^bmaj⁷ E^b2/D^b D^bmaj⁷ B^bm⁷/E^b A^b A^b2sus A^b

15 CHOIR *unis. mf* *div.*

In my heart I be-lieve, —

unis. div.

In my heart I be-lieve, —

D^bmaj⁹ Cm⁷ E⁹/B E⁹ A² A E/G[#] F[#]m F[#]m/E

mf

with my mouth I con - fess:

with my mouth I con - fess:

B7/D# A2/C# B7 E7sus E9

19

Je - sus is the Son of God, God, the Son of God,

A C#7/G# F#m F#m9/E Dmaj7 B7/D#

53

Je - sus is the Son of God.

A/E F#m7 Bm7 E13 E7 A A2 A

CONGREGATION and PAUL 25 A little slower

rall. f

In my heart I be-lieve,

rall. unis. f

In my heart

unis.

Eb6/F F9 Bb F/A

rall. f A little slower

with my mouth I con -

div. unis.

I will call Him King of kings, with my mouth

div. unis.

Gm Gm/F C7/E Bb/C C9

29

fess: Je - sus is the Son of

div. I will call Him Lord of lords! Je - sus is the Son of

div.

F7sus F9 B^b D7/A Gm B^bmaj7/F

mf God, Je - sus is the Son of

mf God, Je - sus, the Son of

E^bmaj7 C7/E B^b/F Gm² Gm7 Cm7 F13 F9

mf

35

God.

God, He is the Son of

mp

Gm Gm7 Cm7 Cm7/F F7

mp

rit.

rit.

God: Je - sus!

B^b F/B^b E^b/B^b B^b

rit.

Christ the Lord Is Risen Today

CHARLES WESLEY

From *Lyra Davidica*

Arr. by Bob Krogstad

54 Victoriously $\text{♩} = \text{ca. } 96$
NC

f *HW*

8va

Shouted! *f* **5**

Al-le-lu-ia! Christ is ris-en!

CHOIR and Congregation
Triumphantly **9** *f*

Christ the Lord is

3 **3**

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* See Production Notes
about the accompaniment
for measures 9 - 17.

ris'n to-day, Al-le-lu-ia!

Sons of men and an-gels say: Al-le-lu-ia!

17 *div.* *mf*

Raise your joys and tri-umphs high, Al-le-

div. *mf*

unis. *f*
 lu - ia! Sing, ye heav'ns and earth re - ply:

unis.
 Al - le - lu - ia!

25 55

mf

29 (Choir only- Congregation remains standing.)
mf

Love's re - deem - ing work is done, Al - le -

div.

lu - ia! Fought the fight, the bat - tle won,

mf

37
mf

Al - le - lu - ia! Death in vain for -

div.

G G/F

unis. bids Him rise, Al - le - lu - ia!

C/E G Asus Am Bm Em⁷ Am Am/E Cm⁶/E^b D⁷ Fmaj⁷/G G⁷

41 Christ has o - pened Par - a - dise, Al - le - lu - ia!

G/F C/E C⁷ F Fmaj⁷ G⁹/F G/F C G⁷/D C⁷/E F Dm⁶/C F⁶

56 f unis. lu - ia!

C/G G C F/C A^{b7}/C

Broadly, Majestically

A few sopranos (descant)

rall. 48 f Shouted! rall. Soar we now where Christ has led, CHOIR (and Congregation)

Al - le - lu - ia! Soar we now where Christ has led, —

G^b/B^b A^b 48 D^b G^b/D^b A^b/D^b

Al - le - lu - ia! Fol - l'wing our ex -

Al - le - lu - ia! Fol - l'wing our ex -

D^b G^b/D^b D^b/A^b A^b D^b D^{b7}/F G^b B^{b7} E^bm

57 (join Choir)

alt - ed Head, Al - le - lu - ia!

alt - ed Head, Al - le - lu - ia!

A⁷/C D^b D^b/A^b A dim⁷ B^bm E^bm⁷ D^b/A^b A^b D^b

56 CHOIR only div.

Made like Him, like Him we rise,

div.

A^b E^bm⁹ A^b E^bm⁷ A^b

56

unis.

Al - le - lu - ia!

unis.

D^b B^bm⁷ A^b/E^b B^bm⁷ A^b/E^b E^b A^b

(Congregation joins on melody)

div.

Ours the cross, the grave, the skies,

div.

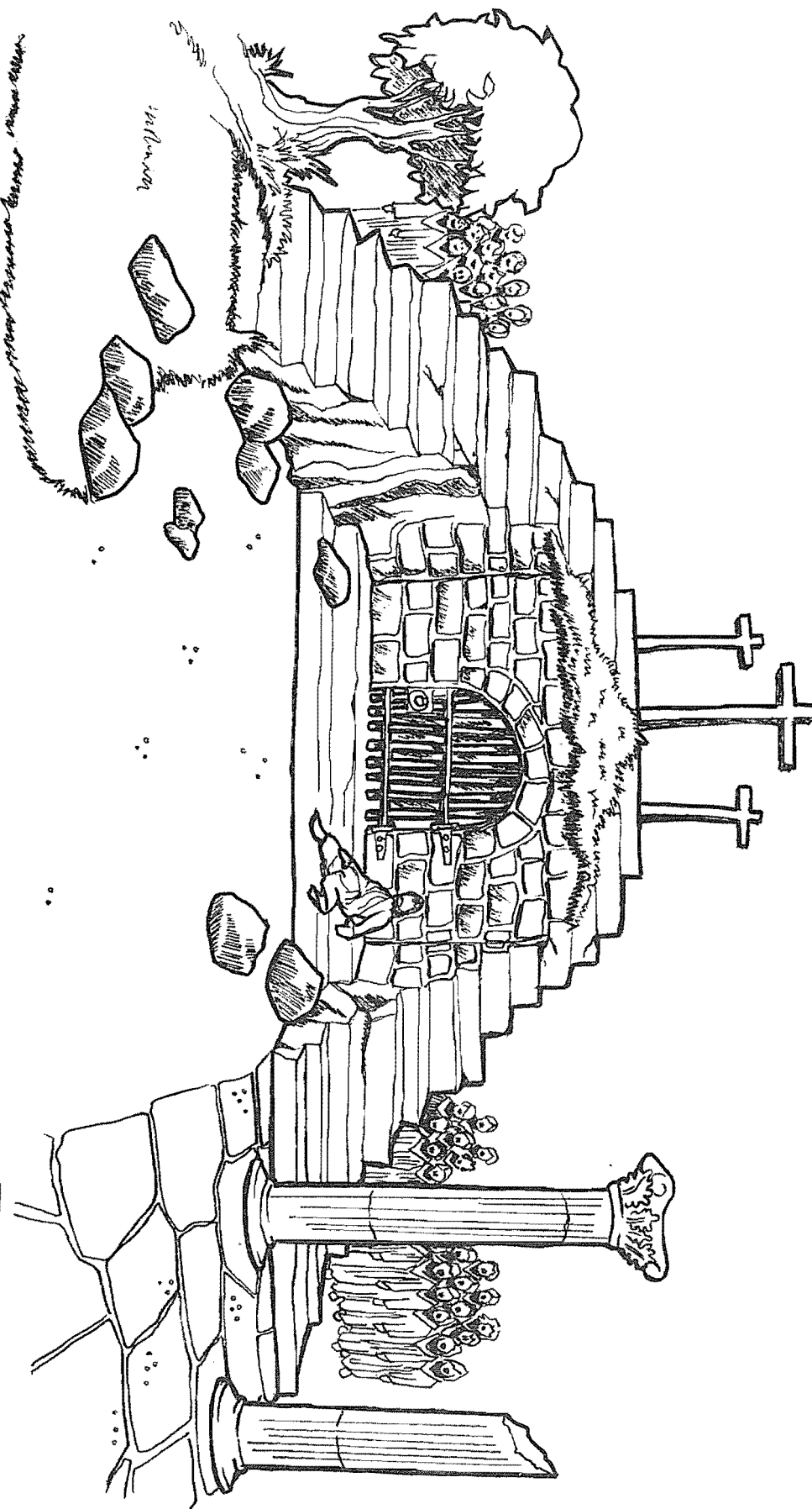
A^b/G^b D^b/F D^b D^b7 G^b A^b9/G^b A^b7/G^b

64 (CHOIR only) unis. div.

Al - le - lu - ia! Al - le - lu - ia!

unis. div.

NC



PRODUCTION NOTES

(FULL DRAMATIZATION)

BY DEBORAH CRAIG-CLAAR

A Note from the Publisher

The most important ingredient in staging the *Who Will Call Him King of Kings* dramatization is how the prison scenes are staged. It is in them that the broad ministry of Christ focuses down to the lives of individuals, and in so doing translates the essence of the Easter celebration for all mankind. If you seek pageantry, though, rest assured that there is ample opportunity for it here, and the Production Notes will suggest many ways it can be included.

What pageantry you do—for example, which of the scenes from Christ's ministry you stage and how extensive or minimal the scenes are—is in large part up to you. In many cases, Deborah lists more than one option for your consideration. This will allow you to customize the pageantry of *Who Will Call Him King of Kings* to your resources, as well as fitting it around the prison set. While detailed how-to's regarding basic pageantry methodology are not within the scope of these notes, one excellent resource among many for pageantry scenes will be found in Word Music's *The Promise*, an Easter musical that contains many fully-staged scenes from the life of Christ, complete with prop listings and other helpful information. Some of those scenes could be adapted for use here.

The set drawing you will find herein is but a conceptualization that will help you get an idea for a plan that will work for your church. It demonstrates the combining of three staging areas, about which more is said below. Necessarily, the area for the crosses is compressed into the area above the prison set. Other options for the crosses will be found in these notes.

We are grateful to Deborah Craig-Claar for keeping our focus on the heart of this story and for her diligent and thorough efforts in advising us—sometimes challenging us—from the outset as to how to make the dramatic ingredients work. We are also grateful for the way she has combined her professional training and expertise with her years of experience in church music dramas to produce a staging scheme that is achievable and that has at its heart a desire that people see Christ first and foremost, and what He can do in their lives.

WORD MUSIC

GENERAL

Who Will Call Him King of Kings is a story-within-a-story. It uses selected scenes from the life of Jesus Christ as a flash-back device within the dramatic story of Paul and Silas's experiences in Philippi, as recorded in Acts 16:11-40. This dual nature of the dramatization prescribes a number of creative necessities: the "Christ" scenes and songs, and the "Philippi" scenes and songs, must be separately created yet share the same physical

space. And all production elements must work together consistently to keep the focus on the appropriate scene. There are a number of production options available in achieving these goals.

Although different choirs may choose different staging plans, one choice remains critical in achieving the full dramatic impact of this musical: The group of prisoners must remain distinctive from the rest of the choir throughout the production. Not only are the prisoners the central dramatic device that binds the production together, they also are the characters that undergo the transformation from cynical skeptics to new believers. This transformation has been carefully plotted throughout this musical in stages and, for the audience to receive the strong impact of this change, the prisoners must remain visibly and audibly consistent.

Therefore, since the prisoners should not sing any of the life-of-Christ songs (unless it can be done from the dark), and since the vocal demands on the prisoners are minimal (only *A Different Kind of King* calls for their participation), the director is encouraged to take advantage of this situation by using men who normally are not part of the choir but who might enjoy a project such as this, whether singers or not. (See later notes for vocal options regarding their song.)

The small crowd that participates in the Magistrate's trial at the beginning of the production can easily be chosen from the general choir. They have plenty of time after that scene to rejoin the choir before *His Love Alone*. If the choir is small enough that these crowd members may be "recognized," consider having a simple costume change for them during this interval of time.

If male performers are especially scarce in your situation, a director might double-cast the male speaking parts from the trial scene (Guard, Magistrate, Antoninus) with the principal characters in the largely-mimed scenes from the life of Christ (Peter, Judas, Roman soldier, etc.) However, no prisoner should be double-cast with another part.

The general choir can either be fully costumed to represent the crowds in the Jerusalem scenes, or they can remain as non-costumed, neutral background figures (in the loft or on risers), who chorally help tell the story. If the choir remains a neutral group, small groups of characters (again, possibly non-choir personnel) will act out the Jerusalem scenes. In the absence of theater lighting and dimming capabilities, the non-costumed group must remain still, thus helping to focus visual attention on the scene that is active.

CAST

Character descriptions written by Claire Cloninger

PAUL

The role of Paul is the key role in the musical. He should be portrayed as a kind man, with an enthusiastic and evangelical faith. This role could be played by a broad range of types. He could range in age from 30 to 50. He should be a good singer and actor, with a voice and personal presence that carry.

SILAS

Silas should be younger than Paul. This part could even be played by a mature teen, if he is the most qualified. The character of Silas looks up to Paul as a leader and "hero." Silas should be an actor, and sings a duet with Paul.

MARCUS

Marcus should be played by a man with considerable acting ability, as he must portray a change of character during the course of the musical—from a cynical, worldly thief to a sincere believer. Marcus should be portrayed by a good singer, able to put across the dramatic solo, "How Can It Be?" He could range in age from the twenties to fifties. Choose your best actor/singer option.

VERENIA

Verenia should have singing and acting qualifications. She should have a youthful appearance, as she is often referred to as a "girl." She should be able to portray a wide range of emotion, and should possess a somewhat vulnerable quality.

LUCIUS

Lucius could be played by an older man, or one made up to look older. He puts on a gruff exterior, but is basically good-hearted underneath. The part of Lucius requires acting only, no singing.

MAGISTRATE

Requires acting ability. No singing. Should be portrayed as forceful with a booming voice that cuts through the confusion of the crowd.

PRISONERS

Minor speaking roles called for.

PHILIPPIN GUARDS

Speak a few words as they bring Paul and Silas in.

LIFE OF CHRIST SCENES

As needed for the life of Christ scenes you choose to depict.

SET

Three separate areas of the performing space should be designated. There is not time to change sets back and forth, and the flow of the production would be harmed even if there were. The prison should be placed center stage, and two smaller areas can be established on either side. The prison should be constructed to resemble an earthen cave or dungeon. A heavy-looking door with bars can be placed at the back of the set. It should be hinged to swing away from the prison, and should have adequate room behind it for entrances and exits. Be sure there are plenty of crates, trunks, stones, etc. within the prison on which the prisoners may sit.

The prisoners will stay on this set for the duration of the performance. The two side areas can be used for all additional scenes: One area might resemble an exterior garden with foliage, and the other might be a more austere area, with stone pillars to suggest a street or

room. The song *His Love Alone*, Gethsemane and the scene of the women at the tomb might be staged in the garden area. The Magistrate's trial and other passion tableaux, such as the Last Supper or Judas' betrayal, might be enacted in the stone area.

Optional Staging: Place the Jerusalem set covering the majority of the stage, and the prison area off to one side. The director should be very cognizant of the amount of dialogue that is spoken from this set, and should allow adequate room for movement and interaction between Paul and the prisoners. Such a side set must also have an upstage door. This set would also necessitate the Magistrate's trial sequence be staged downstage in one of the areas, designated by a simple chair and crude "witness stand."

This option is much less desirable than the first, for it diffuses the audience's psychological focus (and thus the sense of importance attached) from a central area to a side area. It is mentioned here only for those churches for whom large-scale pageantry is a traditional part of their Easter presentation, and for which pageantry the available main stage area is required.

The three crosses should ideally be mounted for the entire production, placed upstage and possibly "over" the prison area, so that the prisoners can turn and easily approach them. This also helps visually connect the idea of the earth prison and Calvary. Whatever set option is used, fill out the set with a sky background.

LIGHTING

The production will be greatly aided by the use of area lighting. This will allow the scene that is not active to dim out completely. If full theater lighting is not possible, the use of 2-3 follow-spots will also approximate the lighting procedures. Renting or borrowing flexible or follow-spot lighting would significantly enhance this production.

If theatrical lighting is available, the prison light should be cool and shadowed as opposed to the warm, bright light of the exterior scenes.

Another effective lighting moment would be achieved by having several lighting instruments mounted on the floor upstage of the prison door (fresnels or PARs) so that light can "pour forth" when the door flies open during the earthquake. A sunrise effect, useful during the resurrection music and scenes, can be realized if stage personnel can get to these same light fixtures unseen, using colored gels and repositioning the fixtures' focus to the backdrop.

COSTUMES

The costumes for all characters are first-century traditional dress in Palestine and in the Roman provinces. A good clothing reference book will provide basic guidelines. Two excellent resources are: *Historic Costumes for the Stage*, by Lucy Barton (Walter H. Baker, Publisher, 1935). This book is considered the "Bible" of historic costuming. If it is not available on the market, it is probably available through public and university libraries. Line drawings are included. *Costumes Through the Ages*, by James Laver (Simon and Schuster, Publishers, 1967). (This book includes over 1,000 line drawings of costumes.)

Several principles should be remembered for this particular production:

✓ First, there should be a clear distinction between the costumes of the prisoners and those in the Jerusalem scenes. In addition to wearing darker and drabber colors, the prisoners' clothing should be "distressed," i.e., slightly torn, soiled or worn.

✓ Second, help achieve the needed visual focus for the lead characters through the choice of color for their costumes. Keep the fabrics in solid colors and surround them with costumes of complimentary but different colors. (For instance, if the prisoners are in shades of brown, grey and beige, Marcus might be in forest green.) Avoid bright or contemporary colors, fabrics with a sheen, and any material with small patterns or different colors.

✓ Third, use head cloths and other head pieces sparingly; avoid them altogether for the lead characters. They greatly restrict and even hide facial expressions.

SPECIAL EFFECTS

Earthquake. A sound effect for the earthquake called for at the conclusion of the song *Who Will Call Him King of Kings* is recorded on the accompaniment tracks at the point where it occurs. A keyboard representation of that music is in the choral book. Additional effects may be achieved using one of several methods:

✓ Use a pre-recorded sound effect from a commercial sound-effects tape or compact disc;

✓ Use tympani, or play the two lowest pedals of the organ simultaneously, using a 16' or 32' stop (These two options could also be combined.)

Remember that earthquakes are not so much heard as felt. The prisoners must create the full physical effect of the earthquake through their reactions. Their reactions should not be directed toward swaying, stumbling, or falling as they should be fear, grabbing one another, clinging to a wall, partially dropping to the ground, or things such as that.

Cell door flying open. Hinge the door so that it swings upstage (away from audience) and away from the prison. Therefore, when it opens, it will help mask what is behind it. Secure a rope to the lower corner and, at the appropriate moment, an unseen stagehand can slowly pull the door open, securing it offstage by tying off the rope.

Crucifixion. Many churches have already established staging this very difficult sequence, and can use what has worked for them before. Here are some suggestions for churches with more limited technical capabilities or space:

✓ Erect crosses with one-dimensional silhouettes of men hanging from them. Light up a sky effect behind them and the crosses will appear as black shadows.

✓ Create three-dimensional mannequins (cloth or plastic) which are attached to the crosses, then turn them around so that the effect is one of viewing Calvary from the back of the hill. This allows Mary, John, and others to stand at the apex of the hill and "look into" the face of Christ, their faces (and reactions) being seen by the audience.

✓ Establish the stage area as the "foot of Calvary," as everyone looks up to the imaginary crosses as if they were somewhat above the audience area. The focus now becomes the crowd's *reaction* to the crucifixion, rather than the physical crucifixion itself.

WITHIN-SONG STAGING SUGGESTIONS

Note that stage directions for the dramatic sequences between songs will be found mostly within the body of the script.

Overture When in Rome

A small crowd brings Paul and Silas down the aisles of the sanctuary, beginning around measure 13 of the *Overture*, but beginning later if your sanctuary size is such that you don't need as much time as is allowed before the Magistrate speaks. It is suggested that he speak at approximately measure 47.

This crowd can remain the only stage characters used in "When in Rome," or the larger choir can be involved as if they are townspeople gradually "drawn into" the commotion. This latter option will be more believable if the trial is enacted as though it is occurring outside on an open street.

One Lonely Life

As the crowd disperses after the previous song, consider either taking the smaller crowd completely offstage (with Paul, Silas, Lucius, etc.). If no flexible lighting exists by which Verenia can be isolated as she sings, it is an acceptable theatrical device to have the full choir (if you have used your full choir in costume on the stage) simply turn their backs toward the area from which Verenia sings her solo or to have them partially turn (in profile), and stand looking downward. This makes them into a "neutral" body. This will help create the sense of intimacy demanded by the song.

A Different Kind of King

The sarcastic attitude of the prisoners toward Christ, established in the previous dialogue, must be displayed in this song as well. The questions asked in the verses should be sung by the prisoners with robust cynicism. The answering part found in the *second* chorus should be sung by the men in the choir only (as indicated in the choral book); during that chorus the prisoners would retain their individual, disdainful looks, although a few might appear a bit more thoughtful, indicating their early interest in the story.

His Love Alone

As Paul begins his speech which introduces this song, he should be slightly set apart from the prison, both physically and with light. If theatrical lighting exists, various parts of a frozen tableau of Jesus's interacting with people and children might be gradually lit during this speech. The scene then activates as the song begins. The scene can involve such events from Jesus's early ministry as teaching, praying, or healing. The choir can either be directly involved in this scene or can sing from the background as Jesus interacts with a small number of people. Jesus is joined by a number of children during the closing portion of the song. The children can be the actual children singing the children's part, or they can simply play out the scene while other children sing.

A Crown of Hosannas

There is no break between this song and the one prior to it. The crowd or choir can either surround Christ with palm branches where He is on the stage, or, depending on accessibility, the entire group can process through the sanctuary, returning to the performance area by the conclusion of the song. Depending upon sound amplification considerations, a director might consider sending only Christ and a handful of crowd players out into the sanctuary, leaving the majority of choir on the stage to sing.

Lamb to the Slaughter

In the scene preceding this song, there should be a visible and audible change in the prisoners. Although they are not yet fully convinced, they have been noticeably moved by the story they have heard so far. And although he hides his interest well behind his gruff exterior, Lucius has also been affected, thus motivating his decision to hide outside the door to hear the remainder of the story.

Paul's narration preceding *Lamb to the Slaughter* is too short to truly facilitate the enactment of the various Passion scenes leading to the crucifixion. Therefore, it is suggested that the following sequence be followed:

- During Paul's dialogue preceding the song ("... *After the pomp and ceremony were over...*"), the Last Supper could be enacted, with Judas standing and leaving abruptly when Paul mentions "... *one of His closest friends betrayed Him...*" If all twelve disciples cannot be used, a director might consider staging only the footwashing scene, using just a few disciples.
- During the first verse of *Lamb to the Slaughter*, Jesus can be shown praying in Gethsemane, then being arrested and led to a place near the base of Calvary.
- During the first chorus, Jesus can be mocked, a crown of thorns placed upon His head, the crosspiece placed upon His shoulders, and His walk up Calvary can begin. If the man playing Jesus is going to actually be put on the cross, this entire first chorus may need to be devoted to putting Jesus on the cross.
- During the second verse, Jesus is seen in agony on the cross.
- The final chorus should occur just after Jesus has died. The scene is one of stillness and sorrow.

Reprise: A Different Kind of King

Verenia and the other prisoners have observed the crucifixion sequence and now move toward the crosses. There should be a sense at this time that the past and present scenes almost "merge." The full choir should freeze at this point, "arresting" the Calvary scene and assuring that the visual focus now goes to the prisoners. If theatrical lighting is possible, slowly dim the Calvary scene so that it is a silhouette during the following sequence.

How Can It Be?

Although still in the prison set, Marcus should be lit with a spotlight. The rest of the prisoners should be introspective and reflective about the relevance of the story to their own lives. Only Verenia, Paul, and Silas should focus their attention on Marcus.

Who Will Call Him King of Kings

During this song, the prisoners slowly and individually emerge from their reflection to physically communicate their new belief. Pace this so that the full group does not reach this point until the final chorus after Paul's narration. The events of the song might be enacted in the following manner:

- During the first verse several women enter the garden area, discovering the empty tomb (may either be actually constructed or indicated more simply and abstractly). At the lyrical reference to the angels, a group of angels could be lit in another area of the stage, or the image could remain vocally with the choir.
- The resurrected and glorified Jesus should be lit at the apex of Calvary during the first chorus. He would remain lit throughout the remainder of the song. It is not truly necessary to move empty crosses, although if silhouetted bodies were attached to them they must be removed during *How Can It Be?* In the absence of the ability to do the removal in darkness, the decision to use silhouetted bodies in the first place should possibly be reconsidered.
- During the second chorus, depending upon your stage size, the women from the tomb might actually move among small groups of choir members to spread the news. If this is not possible, help build to the climax by having the full choir join the song by degrees. If they have been seated or have been kneeling during the crucifixion sequence, they will now stand individually, pacing it so that the full choir is standing by the chorus just before Paul's narration.
- The focus during the final chorus (after Paul's narration) shifts back to the prisoners, who now join in as well. This is a most triumphant section of music! If there's any special lighting effect that can be withheld for such a moment, it should be used now. It should be repeated later during the final song.

In My Heart I Believe

During the earthquake that immediately follows *Who Will Call Him King of Kings*, the prisoners must react believably to the sound effect. (It is strongly suggested that no attempt be made to use actual chains with the prisoners, or to pantomime their falling off, no matter how Biblically accurate. In addition to the noise and impairment of movement, it would be an effect that is very difficult to stage successfully.)

The dialogue that follows that song must be delivered with great sincerity and simplicity. Paul sings the first chorus of *In My Heart I Believe*, moving naturally among the prisoners. On the second chorus, he is first joined by Marcus, then Verenia, and finally Lucius. As the choruses continue, individual prisoners continue to join—clapping hands, embracing, and moving forward in a bold affirmation of their new faith. The choir also joins, in a similarly spontaneous manner. The entire cast should then encourage the audience to stand and join the final chorus.

Christ the Lord Is Risen Today

The full cast and audience joins together singing this final song. The crosses or the glorified Jesus can be lit once again during this final sequence.

WHO WILL CALL HIM KING OF KINGS

Concert Version Narration

WRITTEN BY CLAIRE CLONINGER

EDITOR'S NOTE: This version of the script will accommodate churches preferring to stage this musical in a concert setting. The choir may be in robes or other formal attire. This narration is written from the perspective of Verenia, the slave girl in the full-dramatization script. In certain segments, the choir will need to play the role of crowd members, and individuals from within the choir will need to assume brief characterizations from within the choir.

This narration can also be performed in costume as a dramatization. A stage set or backdrop would be optional; Verenia may just appear in costume and speak from a central area. More effective, however, would be a simple Bible-times interior or exterior, adding historical color and realism.

Narrator Characterization Description

Verenia, the Narrator, carries the bulk of the dialogue. Since she is speaking as a person looking back at a series of events in her past, she could be portrayed by a woman of any age. The role requires dramatic ability. Though her lines may be performed as a "dramatic reading," using a podium, she will need to be very familiar with them in order to be convincing as this character, as well as hold the musical together dramatically.

Verenia, the singer, does not have to be the same person. This will free you to cast your best actress or dramatic speaker in the narrator part, regardless of her singing ability. However, if she can also sing, feel free to have her do both.

A few other brief lines are called for to be spoken by members within the choir. These lines should be found to be well within the abilities of certain members of your choir.

The musical begins with *Overture*. If using the soundtrack, be prepared to adjust the volume while Verenia speaks.

OVERTURE

The narration should start around measure 7, but start it so that the second paragraph begins at approximately measure 11.

VERENIA:

I have told my story many times, yet each time it seems new. It is all I have of value, and to keep it I must give it away. So I give it now to you. For among you here there may be one who will come to call Him King of kings.

The place was Philippi, in the time of Claudius Caesar. A vicious mob was forming. Two men, strangers to Philippi, were being dragged

through the streets to the court of the Magistrate. Angry voices filled the air with threats and accusations.

Verenia's dialogue continues, uninterrupted. Choir voices begin—see lines below—underneath her voice, with voices being added throughout.

These two men, bewildered but not angry, were pushed back and forth among the crowd. I, myself, was thrown into the frenzy, with people pulling at me and taunting me.

At every street corner, it seemed more and more people joined the crowd. They heard words like "treason" and "blasphemy" and they fell in blindly. The crowd grew noisier and angrier as we approached the court of justice; I wondered if we would even get there. When we did, we saw that many people had run ahead of us and were waiting just outside the court. They were demanding these men be tried by the Magistrate. I heard some say that he was on his way. I had never been so terrified.

CHOIR MEMBERS: *(Shout ad lib lines during Verenia's dialogue. Phrases such as any or all of the following would be appropriate)*

Make way! . . . Let us through! . . . Clear the way! . . . They don't belong here! . . . Take them to the court! . . . They are preaching a false religion! . . . Throw them in prison! . . . It's treason against Rome! . . . Only Caesar is our king! . . . Take them to see the Magistrate! . . . We have no need of these men! . . . Why have they come here? . . . They speak against Roman law! . . . False god! . . . This is no place for their kind! . . . We follow Caesar! . . . etc.

VOICE FROM CHOIR: *(clearly heard over the others, at approximately measure 37, or following Verenia's last line if after that)*

These men are troublemakers!

VERENIA:

"You're wrong," I said. "These are peaceful men." I tried to reason with them, but I was only a slave and no one would listen to me. This mob wanted justice—Roman justice. Swept along a wave of vengeance, we soon found ourselves standing before the Roman Magistrate himself. Forcefully he called the crowd to order.

"Bring the accused persons forward," he demanded. "Who are they, and what are their offenses?"

An officer of the court then said, "This is Paul, from the town of Tarsus, and this is Silas, his accomplice. They are foreigners and troublemakers. They are enticing the people to believe in a false god. They are peddling a dangerous religion which refutes the sovereignty of Rome, and the deity of Claudius Caesar. What's more, they have cast a spell on this slave girl here." At that he turned to me.

"It's not true, sir!" I cried out. "If anything, they have *freed* me from a spell, from a terrible bondage." But, once again, no one would listen.

"Who is bringing charges against these two?" the Magistrate asked. And that was when my owner stepped forward.

"I am, your excellency," he answered.

Music Begins
WHEN IN ROME
(Paul and Choir)

"My name is Antoninus. I am the owner of the slave girl Verenia, your excellency. For years she has earned money for me by telling fortunes. She has a gift of seeing into the future—and a very profitable gift it has been, I might add. Now this man, Paul of Tarsus, comes to Philippi proclaiming a false god and enticing the citizens of Philippi to believe as He does. While in the process of this first offense, he indulges in a second. He has cast some sort of spell on my slave which has rendered her useless to me. Today, in the presence of these witnesses, he spoke directly to the spirit in Verenia. And in the name of his false god, he called it out of her! It is gone, your excellency! She can no longer tell fortunes. He has robbed her of her gift, *and* he has robbed *me* of my livelihood! I beseech you, excellency, to imprison this man Paul and his accomplice."

Members of the choir should be assigned the dialogue within "When in Rome." They may speak from within the choir. Verenia does not interact with them visually.

ANTONINUS: (during measures 36-44)

There—he's admitted it! He's guilty, and so is his friend! Didn't you hear him say he serves another king? That's treason!

CROWD: (general uproar and agreement into measure 45)

CHOIR sings measures 45-54 [1st time]

SILAS: (At measure 55)

But this *isn't* Rome. It's Philippi!

MAGISTRATE:

Philippi is a province of the Roman empire, and peddling religion on street corners is an offense punishable by imprisonment. I know nothing of this king you serve, but Caesar is king here, and more than a king—he is viewed by his subjects as a god. Best you remember that. Guilty as charged!

CROWD: (ad libs)

Guilty! . . . Take them away! . . . Caesar is our king! . . . Throw them in prison! . . . etc.

CHOIR sings measures 45-54 [2nd time]

MAGISTRATE: (at measure 93)

Lucius, guard of the prison at Philippi. I release these two prisoners—Paul of Tarsus and Silas, his accomplice—into your custody, to be flogged and imprisoned for the period of six months. (crowd noises from choir, ad libbing agreement with his decision)

VERENIA:

"NO!" I cried out to the Magistrate. "Please, sir," I said, "I beg mercy for these men. They have done nothing wrong!"

MAGISTRATE:

Take them away! (more agreement and taunting from choir, gradually quieting)

VERENIA: (as crowd quiets)

Then Lucius, the aging prison guard, dragged Paul and Silas away, with the mob following close behind. And I was left alone with my master. I tried to explain to him the gratitude I felt toward these men, Paul and Silas.

"They have returned my life to me," I said. But he laughed cruelly, and said that I *had* no life now—no reason for living. Without my gift of telling fortunes, I was of no value to him or anyone else. He said I was not even worth the food it would take for him to keep me alive. With that, he turned and left me standing there, stunned. For the first time in my life, I was totally alone.

ONE LONELY LIFE
(Verenia's Solo)

Soloist sings "One Lonely Life." Verenia (narrator) speaks the internal lines within the song.

VERENIA:

Night was closing in by now. I felt terrified. For years I had dreamed of being free. But there, standing outside the court of the Magistrate in the gathering darkness, I realized that freedom without love is unbearable loneliness. That was when I decided to find Paul and Silas, no matter what it took.

By asking passing strangers for directions, I was able to make my way to the prison where Paul and Silas were being held. And when one of the guards was leaving, I slipped through the gates unnoticed.

Inside I could hear voices coming from a cell below. I recognized one of the voices as Paul's. Silently I followed the sound until I stood in the shadows just outside the cell where Paul and Silas had been chained with a number of other men. I listened with amazement. Already, Paul and Silas were telling the other prisoners about their God and King, Jesus Christ, who had been crucified in Jerusalem for the sins of all people. Though they had just been imprisoned that very afternoon for telling this same story, here they were—telling it again! An angry thief named Marcus, and his cellmates, were ridiculing Paul's every word. *(spoken in a taunting manner)* "Tell us more about your dead king," they said.

Paul did not give in to their obvious taunts. Calmly, confidently, he told them that Jesus Christ was a King who wore the clothes of a peasant, who lived among the common men and women.

Music Begins
A DIFFERENT KIND OF KING
(Men and Male Duo)

He was a King who could have saved Himself, but chose instead to die friendless and alone for the sins of all people.

Marcus quickly had to reaffirm his dubious leadership, making a joke of Paul's explanation . . . something about 'hard to follow' and 'harder to swallow'. His men fell right in line.

#1 MALE VOICE FROM CHOIR:

I've never heard of this Jesus!

#2 MALE VOICE FROM CHOIR:

We've seen crucifixions before, and they are reserved for the scum of the earth . . . like us! *(men in choir laugh and agree, as if the prisoners)*

MEN and MALE DUO sing "A DIFFERENT KIND OF KING"

For the purpose of this concert presentation, the singing parts of Paul and Silas should be assigned to two men, who perhaps also sing from a microphone that is somewhat removed from the rest of the choir, as if you were drawing a visual contrast to match the contrast in the lyrics. If you wish to preserve the "role" of the doubting prisoners, measures 43 to the end may be sung by only the two men (the second man singing the lower stave.)

VERENIA: *(following song)*

As Paul and Silas described the humility and compassion of their King, the prisoners continued their cynicism, for most of them—like me—had never known much kindness from the world. The idea of a King who died for the love of all people was foreign to them.

Music Begins
HIS LOVE ALONE

But Paul, undaunted by their mockery, only asked again, "Wouldn't anyone like to know my King?"

I could stand by no longer. I stepped from the shadows where they could all see me. "I would like to know your King," I said boldly.

"Verenia," Paul said, recognizing me at once as the slave girl he had rescued. I asked him to forgive me, for I felt he had been imprisoned on my account with no one to defend him. "I do forgive you," he said simply. "And do not worry—my God will defend me." Then, with great tenderness, he asked me to stay and hear the story of Jesus Christ, the peasant King who died for love."

As I drew nearer, he began to speak. And when he did, it seemed that his eyes took on a special light. I will never forget the words he said that day about his King:

"Jesus Christ—the image of the invisible God, the firstborn over all creation. By Him all things were created: things in heaven and on earth, visible and invisible, whether thrones or powers or rulers or authorities; all things were created by Him and for Him. He is before all things and in Him all things hold together. This is the One, the very Son of God, who came to live among us. In many ways, He was a simple man. He wore the clothes of a common laborer. His closest friends were fishermen. He spoke plainly as He taught all who would listen of His Father's love. He was a man of gentle words, a man of peace, but not a weak man. Far from it. He was very powerful indeed. For Jesus Christ had a power no earthly king has ever possessed: He had power to heal the human heart."

CHOIR sings "HIS LOVE ALONE"

CROWN OF HOSANNAS
"Crown of Hosannas" immediately follows "His Love Alone"
(Accompaniment track should not stop).

VERENIA:

(over intro of "Crown of Hosannas") As Paul continued, my heart could hardly hold the wonder of his words. He told of the journey of Jesus into the jaws of Jerusalem, as he put it. He described the crowds that gathered along the way. These people had long awaited the coming of an earthly king, with armies and weapons and crowns. They thought Jesus would be such a king. And so they threw down palm branches before Him and cried "Hosanna!" But in the midst of their adoration, Jesus understood that they

were cheering for the kind of king they *believed* He would be, and not for who He really was.

CHOIR sings "Crown of Hosannas"

VERENIA:

By now it seemed that the prisoners were becoming more and more caught up in the story. Some of them had even begun to shout "Hosanna!" along with Paul and Silas. There was so much noise, in fact, that it awakened old Lucius, the prison guard. I heard him scurrying along the corridor and I hid again in the shadows.

"Could that have been *singing* that awakened me?" he growled at the prisoners. "And what have any of *you* got to be singing about?" he asked.

Marcus, the thief, explained that the two new prisoners were telling the story of Jesus Christ, the King who could bring new life to every heart. I almost thought I saw a spark of interest in the face of old Lucius. Surely a man his age could use new life, I thought. But he only warned the prisoners that if any more stories were to be told, they had better be quiet ones. The room became very quiet . . . and that was when I sneezed. Lucius turned quickly and spied me hiding in the shadows.

"Ah! The little slave girl fortune teller," he cried. "Well, well, this is a first. You're the first person who has ever attempted to break *into* my jail."

I told him that I wanted to be near Paul and Silas, that they had been kind to me.

"Have it your way," he said. And with that he threw me in with the others, locked the door and stomped off. Silas asked me if I was all right, and I told him that not only was I not hurt, but that I didn't mind being thrown in with them. I said, "I am glad to come closer. I want to know more about your God. Please continue. Didn't He know He was going to be killed? Why wasn't He more careful?"

Paul answered, "Yes, He knew what was in store for Him. Even so, when He was arrested He didn't put up a fight."

Marcus, the thief, was outraged and amazed at this. "Why not?" he asked. "Why didn't He fight back. He had done nothing wrong. Surely someone would have saved Him." As Marcus spoke, I was surprised to see that the cynicism in his face was slowly disappearing, and in its place was an expression of compassion and concern. I wondered—could it be that this angry thief was beginning to believe in Jesus, too?

Paul looked into our puzzled eyes and began to speak. "Jesus knew what lay ahead of Him," he said. "Still He chose to go through the torture

and humility. This was the very purpose for which He had come to earth. Jesus, the Son of God, was sent to be the perfect offering for the sins of all.

Music Begins
LAMB TO THE SLAUGHTER

He, the innocent One, was sent to die for the guilty." Then he looked at each one of us as he said: "For you, Marcus . . . for you, Verenia . . . for Silas . . . for me . . . for everyone of us here. But at a time when His friends should have stood for Him, they let Him down. One betrayed Him to the authorities. Another denied he knew His name. Jesus could have called down the armies of heaven. He could have saved Himself. But He chose instead to walk through His last day on earth like a lamb to the slaughter."

CHOIR sings "Lamb to the Slaughter"

REPRISE: A DIFFERENT KIND OF KING

(Verenia and Men)

"Reprise . . ." immediately follows "Lamb to the Slaughter"
(The accompaniment track should not stop.)

The same soloist as before sings this solo. Optionally, the women of the choir may sing the solo part, and the men the answering part.

VERENIA:

A great hush had fallen over the prison now. Every man was silent. Some had shed tears as they saw in their minds the scene of His crucifixion. Some were still puzzled by the meaning of such love, and others were amazed. For a moment, no one spoke. Then the voice of Marcus broke the silence.

Music Begins
HOW CAN IT BE?
(Marcus's Solo)

"You talk as though He died especially for me. That's not possible," he said. "He didn't even know me." Silas broke in, "He *does* know you, Marcus. He knew who you would be before you were even born. He knows you now—tonight. Everything in your heart—the sin, the failure, the regret. He went to the cross so that you could have a new beginning."

I think that Marcus almost believed him. Finally, though, he said, "I'm sorry, but I can't believe you. It's too late for me. I know my life. I know what I've done and what I've become."

SOLOIST sings "How Can It Be?"

Music Begins

WHO WILL CALL HIM KING OF KINGS

The "Pause" in the accompaniment track that is used in the fully dramatized version (after meas. 12) should be ignored in this version—let the track run. This also applies to live accompaniment (ignore the fermata at meas. 13)

VERENIA:

By this time I had begun to believe in the love of Jesus. But Marcus still could not comprehend the fact that Jesus could love him. He could not believe in the promise of a new life. Sadly he hung his head and said in an anguished voice, "Don't you understand? There *is* no new life for me. Once a thief, always a thief."

"You mean you don't believe that Jesus could forgive a thief and love him, Marcus?" Paul asked.

"I don't," Marcus answered.

Paul then told Marcus about something that happened when Jesus was crucified. He said to him, "Two thieves died next to Jesus that day, one on either side. One of those thieves asked to be forgiven. He believed that Jesus was King, and because of his belief, Jesus forgave him and gave him the keys to new life—eternal life."

Poor Marcus—he was still confused! "How can a dead king give life?" he asked. "You've already said that they killed Him."

Paul smiled broadly then and said, "Oh, Marcus, don't you see? The story is not over yet. It's only just beginning!"

CHOIR sings "Who Will Call Him King of Kings"

In the interlude of this song, Verenia (narrator) should speak the lines indicated for Paul, as follows:

VERENIA: *(over music at measure 84)*

And now we know that Jesus lives. And for those of us who believe in Him there will be no death. There will be *life*, abundant and eternal. To us who believe, He gives new purpose and hope and freedom from every kind of bondage—from every prison of the soul.

CHOIR CONCLUDES THE SONG

The sound operator should be prepared to "Pause" the track for audience applause after measure 108 and before the earthquake sounds (measure 109) that immediately follow (per discussion and agreement with the Director). A short space exists on the track to assist with this.

VERENIA: *(After the song—and any applause—over the earthquake sounds at measure 109. Her voice should rise with emotion and urgency.)*

Suddenly the ground was moving! The walls of the prison were crumbling, our chains were loosed and the prison door was thrown open. The prisoners cried out in fright. *(her voice calms)* But I tried to calm them down. "Do not be afraid," I said. "It's God. *God* has shaken the ground beneath us to release His servants Paul and Silas."

Right then, Lucius rushed in, terrified that we might escape. "Do not leave!" he shouted. "If even one of you escapes, my life will be worth nothing." Paul assured him that he and Silas were staying. Not only that, but the most amazing thing happened. Marcus and the other prisoners whispered among themselves—they had made a decision. Though they easily could have escaped, one by one they stood behind Paul and Silas, choosing to stay."

"We have met the God of Paul and Silas," Marcus told Lucius, "and we wish to follow Him."

Old Lucius shook his head in awe. He spoke then in a quivering voice: "I, too, have heard the story of Jesus Christ as I stood outside in the shadows and listened. Tell me," he asked, "what must I do to receive the new life that He gives?"

The NARRATOR should note that the next two lines comprise the concluding narration for this drama. Though they are simple and short, they must be delivered with great focus and expression, as if the NARRATOR is really telling the audience this truth.

Paul's reply was simple. "Believe in the Lord Jesus Christ and you shall be saved, you and your household."

IN MY HEART I BELIEVE

The building effect of this chorus—as it occurs in the fully dramatized version—may be duplicated through the use of first a soloist (perhaps the narrator Verenia, if she sings), then a few designated singers, next adding the full choir, and finally adding the congregation.

The next song follows immediately. The track should not stop.

CHRIST THE LORD IS RISEN TODAY



OVERTURE

WHEN IN ROME

ONE LONELY LIFE

A DIFFERENT KIND OF KING

HIS LOVE ALONE

A CROWN OF HOSANNAS

LAMB TO THE SLAUGHTER

REPRISE: A DIFFERENT KIND OF KING

HOW CAN IT BE

WHO WILL CALL HIM KING OF KINGS

IN MY HEART I BELIEVE

RESURRECTION FINALE

WORD MUSIC